The Guild of Play Book of National Dances

Part III

(Curwen's Edition, 5634.)

by

G. T. Kimmins

To the Rt. Hon. the
Earl of Meath, P.C., K.P.,

in whose world-wide work of fostering and strengthening in the children of to-day all possible devotion to the Empire, and all that concerns its welfare and advancement, it is hoped the Guild of Play children, by means of their dancing, and the spirit in which they perform, bear their small part, this Third Book of Festival and Dance is gratefully dedicated

by

Grace L. Kimmins

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of National Dances

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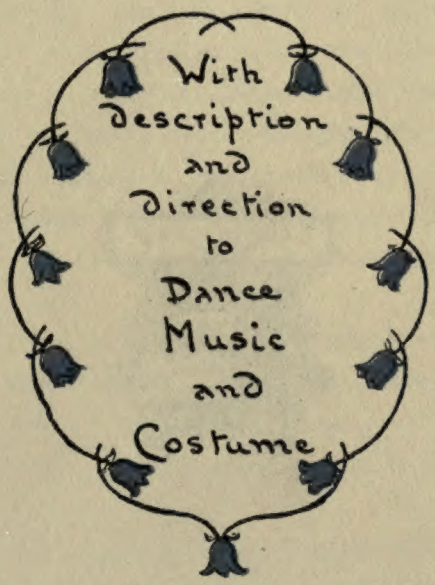
Written by G.T. Kimmins
Dances arranged by M. H. Woolnoth



Part III

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Preface.

Preface.

My Dear Mrs. Kimmins,

You have asked me to add a preface to the third volume of "Guild of Play" dances and methods. This I most gladly and willingly do, for although it may not fall to my lot to see much more than the Festival side of the work, yet, as the Children's Bishop, I rejoice to preach the Gospel of Play whenever possible, and am glad that the light of this work shines steadily throughout the year, flashing into sudden brilliance at festivals, and warming all those privileged to be present into imitation.

The Bermondsey children are the unconscious leaders of thousands more, and these Guild of Play methods are being found invaluable by the vast host of workers among little children.

I am not surprised to hear that the children are wanted for the various pageants, knowing that their dancing is of that genuine kind which preaches new life (like the sirens of old), into all who see it; and the public will doubtless avail themselves of this last opportunity you have given to them to secure the complete set of the three "Guild of Play Books."

I hear of the work at home and abroad, and always with genuine appreciation; therefore, although it is the dances the public want, and no preface of mine, I am glad to write this, and am

Ever the Guild's affectionate President,

A. F. LONDON.

London House, S.W.
March, 1910.

Britannia.

THE etymology of the name Britannia is uncertain; its application to denote England is first found in Cæsar.

The figure of Britannia first appears on our coinage in the reign of Charles II, in 1673. She is represented seated, side-view, bare-headed, with a spear in one hand and an olive branch in the other; her shield is charged with the crosses of St. George and St. Andrew. The legend "Quatuor Maria vindico" is used on some patterns of the coinage of Charles II.

Thus Britannia was represented with trifling variations till 1788, when we find her upright, full face, in flowing robes, a branch in her right hand and a wand in her left, with a globe and shield on either side.

In 1797 the spear or wand is changed to a trident, while she is seated on a rock in the sea, with a ship in the distance.

In 1823 the lion is introduced in the design, and Britannia wears a helmet.

In 1825 the lion is omitted, and the rose, shamrock, and thistle are intertwined at the base of the design.

Finally, in 1860, the lighthouse appears in the distance, and the date takes the place of the national floral emblems. Such briefly have been the changes in the representation of Britannia on our copper coinage.

In this design Britannia stands on a buoy washed by her subject waves. She bears an olive branch—symbol of peace. She is clad in armour—symbol of defence. Her robe is patterned with heart of oak, and from her right hand flutters the pennant round the globe—symbol of her empire. The legend "Quatuor Maria vindico" we have inherited and maintain. In the border are the red and white roses of York and Lancaster. At the base of the design are the shields of Scotland, England, and Ireland, with the national floral emblems—the rose, the shamrock, the thistle, and the leek.

5634

For the loan of this beautiful block and permission to use in connection with it the accompanying description, I am greatly indebted to the kindness of Messrs. George Bell & Sons (the well-known publishers of the Fitzroy Pictures), whose interest in the Guild of Play has extended over many years.

The Music of the Book.

THE music of Part III of the "Guild of Play Book of Festival and Dance" is, if anything, likely to prove more helpful to those using the book than that used in Parts I and II.

I am greatly indebted to my friend and fellow-worker, Mr. Richard Chanter, for his great personal kindness in arranging and adapting much of the music in this volume.

I am also indebted to Mr. Gordon Smith for permission to use the National Songs which prefix the four National Dances of the United Kingdom, as well as for the one facing the combined dance, which forms such an effective finale to the Dances of the United Kingdom.

For permission to use Mr. Kipling's "Children's Song" I am indebted to Lord Meath, and the music set to it has been effectively written by Mr. Richard Chanter.

The excellent illustrations in this book, as well as in Parts I and II, have been photographed specially by Mr. James H. Graham.

Thanks must again be expressed, and are most gratefully given, to the various authorities mentioned in Parts I and II, including Messrs. Augener & Co., Messrs. Bayley and Ferguson, Messrs. Boosey & Co., Messrs. Chappell & Co., Messrs. Chatto & Windus W. H. Hadow, Esq., Messrs. Longmans, Green & Co., and Messrs. Novello & Co., for courtesy and liberality in the matter of quotations from their publications, and particularly for much help from Brand's "Popular Antiquities," and to Messrs. Longmans and Co. for quotations from the "Badminton Book of Dancing," and to many friends, both known and unknown, for hints and suggestions and much help in the compilation of the present volume.

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THIRD PART.

The Guild of Play Book of National Dances.

"Important as it is to direct the industries of the world, it is not so important as to wisely direct the leisure (the relaxation) of the world."—
GEORGE ELIOT.

Introduction.

Introduction.

THE necessity of play for children has now been fully recognised. In the Guild of Play Books, the system which has been gradually built up at the Bermondsey University Settlement has been fully detailed both as to costume, dances, and music.

Many requests, however, have been received for yet another book on the same lines, dealing especially with National Dances.

National Dances.

This subject of National Dances and Folk Dances is one to which we all address ourselves gladly. Instruction in civil government is good, to fire patriotism is good, the flag upon the school house and in the school yard is good; nor do all these, and devices on flag drills, and national rejoicings live only on the surface. The real question involved is ethical, it reaches down to the very foundations of morality, it is illuminated by history; the public education of a great democratic people has other aims to fulfil than mere literary culture, or extension of scientific knowledge; it must prepare for future citizenship.

Folk Dances and National Dances.

"There is a great distinction between folk-dances and national dances, just as there is a vast difference in the music of the same. The national dances are far more elaborate, even in the simplest forms; just as the National Anthem of any country is vastly more ornate and impressive than any of its folk-song melodies.

"The folk-songs and dances are a natural growth of the life of a people, and preserve in many instances racial characteristics, whilst in the national dances and music are found the similar notes and steps, elaborated by skilled artists to more uniform expression. The beauty of the national dances needs nothing written in its praise or honour." That they are needed, perhaps, at this moment more than ever, has been voiced and recognised by many loyal, empire-loving subjects. The

older children—in other words, the parents—have, in a cosmopolitan neighbourhood like Bermondsey, hailed joyfully the revival of their native dances, and helped considerably in presenting them.

Spontaneous Dancing.

Pure dancing, true to its message, is hard to find, and when found is invariably the possession of hunted, exiled, or oppressed nations. By dancing, these peoples relieve their feelings, shake off their sorrows, and enjoy a fleeting happiness, throwing cares to the winds. Hence possibly the charm of the dancing of the Bermondsey children, who lack much of what is the heritage of every child, being often compelled to endure hunger, cold, and pain; yet to see them dance, it is difficult indeed to imagine that they can know anything of sorrow, so hearty and gay and spontaneous is their dancing, brimful of elasticity of movement and genuine art.

There is a tremendous awakening all over the country with regard to organised play, and this is well, for the time is slowly but surely drawing nearer when more forethought, money, and wisdom will be brought to bear upon this most important part of a child's education. So many people are quick to believe in play for children, and will generously support it when undertaken from a philanthropic standpoint, who glance coldly at it when we boldly call it by its real name—Education.

"Work for the children is better than pilgrimage or holy war."
—*Old Moorish Proverb.*

The Guild of Play was founded about the same time as the Guild of the Brave Poor Things, for the purpose of brightening and uplifting the lives of children attending the elementary schools, whose only playground in the neighbourhood of the Bermondsey University Settlement seemed the streets. For a merely nominal sum the large L.C.C. school buildings almost adjoining the Settlement were easily secured, and in these rooms on various nights in the week hundreds of children gladly attend the Guild of Play meetings.

The Guild's Idea.

The Guild's primary idea is not so much to take children out of the streets, as to teach them games and amusements which can be played by them all the other days of the week, in those very streets where at present they have to live. We say, at present, because the bad things about the gutter are not so much the games they play there, but the place in which they are played. Anything out of doors is better than indoor and confined play, and although betting and other evils undoubtedly creep into the street-games, yet the play on the whole is as innocent as public school games. Gambling is not limited to the London street child; at even Eton and Harrow the boys have heard of race horses.

We must plead unceasingly for good open spaces, and no one gainsays the superiority of green grass over mud, of wide spaces over stifling courts and alleys, and of fresh air over public-house fumes. Only we must be just, and not make misleading statements, painting the life of the London child all grey, and the well-to-do always the reverse. London children play by instinct—they are born philosophers, cold and wet and even hunger rarely damping their spirits. They dance and sing and invent with the most delightfully keen imaginative power, while for mimicry and sheer humour they can ill be beaten. Rather for their pluck and rollicking determination to be happy let us help them all we can, realizing that we learn from them far more than we teach, and

receive often more than we have to give. For large heartedness, unselfishness, sheer British pluck and straightforwardness I commend you to the London street child, and only those who live in Settlements, and visit in the homes, really and truly know what lies hidden deep down under the slum crust of these children. Those who do know, say without hesitation, "Give them the best, not only in school, but out of it," and when you have given the means, the best work will have been done. It is a debateable question whether the children themselves cannot best use these means; the very fact of their having got so much out of the unattractive streets in which they live should lead us to trust them largely to use the means we provide.

Systematised Play.

Now that gymnastic exercises have come to be regarded as so necessary to bodily health, we find that such systematised play as balls, and in many places skipping, is consequently gaining more and more ground in public favour. It is realised that bodily discipline is essential to the moral well-being of the child. We cannot begin these exercises too young. Circus riders and tight-rope dancers are taken at the very earliest age to be trained for their profession, because it is known that the pliability of their limbs decreases with every additional year. For centuries past countless games have been devised to exercise the children's limbs, but these, like everything else done merely from instinct, fall short of what they should be.

The Effect of Organised Play.

The object of all this organised play and ordinary gymnastic exercises is to produce the completest possible development of all the muscles. This, however, must be made very varied for young children, who would otherwise become very tired, and who need so constantly to be equally stimulated on *all sides* of their nature. These bodily exercises in the form of organised play serve at the same time to promote the growth of the mental and spiritual organs, and the first playful activity of the child, even in the infant school, can be made the starting point and the preparation for all after development, so that there may be sequence and continuity even in the "Playing" of their education. Life is activity, and all activity, if it is not overstrained, but dealt with naturally, is *enjoyment.*

The use of the hands.

Great stress is laid in all the Guild of Play games and dances upon *the use of the hands*, which we consider to be the most important members of the human body. The increased use of machinery in the present day tends more or less to relieve human beings from all the rougher kind of manual labour; but there is, on the other hand, in all branches of industry, a growing demand for artistic work, and it is therefore of the greatest importance that care should be bestowed on cultivating manual dexterity. We have but to look at the children in our poor schools to-day to see how stiff and awkward those limbs usually are which will one day be called upon to work for their bread, and unless the hand be exercised at the beginning of life, a great measure of this pliability is lost, and the muscles do not acquire sufficient strength to be able to satisfy the modern technical demands of all kinds. Pianoforte players, sculptors, and other artists know that it is only by practice carried on from earliest childhood that they attain perfect mastery in the technicalities of their arts. Not time only, but much tedious discipline would also be saved in after years if children acquired a certain amount of manual

dexterity by means of their games and play. Hence it will follow that we lay very great stress upon the movements of the hands and wrists in all our dancing and ball exercises.

The Value of Games.

What was the value of games or organised play upon the ancient peoples? And what is the value to-day? It is more than in the increase of bone and muscle and strength. They do all this, and far more. They tend to lay the foundation of mental and moral qualities which are alike important to individual and community. Our children learn to play the game, to sink their own personal ends or ambition for the sake of the side or the set, of which they form only one. Discipline, self-sacrifice (and sacrifice for a good cause is one of the noblest laws of life), to obey those who have greater knowledge or skill—even quite tiny children soon learn by the decision of umpires or helpers, or those in authority, that there are two ways of looking at a question—the interested or personal, and the scientific or unbiassed. A prig (that is, a fellow, as George Eliot described him, who is always making you a present of his opinions) could not exist in such an atmosphere. Children learn, too, to see, that "they also serve who only stand and wait," and the leaders grasp that tact is necessary in order to govern well, and that leadership involves responsibility, especially towards the little ones.

Large numbers of children play, instead of looking on.

One more point we wish to emphasize, and it is this: that this play is arranged and designed for *large numbers* of children. This is a great point in its favour. The clever children will come to the front always, everywhere, but our aim is that whole schools shall play these games, and that our play shall not be like the football, so cleverly parodied by that gifted parodist, Mr. Owen Seaman :—

> "Yet in a hundred scenes, all much the same,
> I know that weekly half a million men
> (Who never actually played the game),
> Hustling like cattle herded in a pen,
> Look on and shout,
> While two-and-twenty hirelings hack a ball about."

A wave of interest aroused.

A child-lover straying through our London schools these last few months cannot fail to have been impressed by the keenness of both teachers and children upon dancing and play, nor has this wave of interest been brought about without deliberate intent and purpose. This wave of interest in dancing and play is not an accident, nor has it been brought about deliberately. The situation is rather like this. The school drills and exercises needed some elements that should add to their interest, more life was wanted in the work, so that it should be done because it was loved, and not because it was compulsory.

We blame ourselves as teachers if our pupils are not keen. Hence our class athletics for the boys—with clear proof of added interest in gymnastics as a certain result. But for girls, after experimenting with games and play and the like, dancing has been found to meet to a large extent the needed conditions. We have but too little time for this sort of thing, so it follows that those dances which include the largest number of children are the best.

The origin and effect of dancing.

Our dances are typical, and have been chosen as most representative to prove the educational value of this organised play. "Many still treat dancing as childish, others condemn it. These latter are still dominated by the Puritanical spirit which has so much to answer for in the suppression of innocent amusements. One remembers this craze carried to such an extent that when Margaret of Valois, who married James V of Scotland, danced the Salta, and died a few days after of consumption, some Edinburgh worthies are said to have regarded her death as a celestial punishment for having gyrated in that naughty French dance.

"In these days when the current of research is set so strongly in the careful seeking after truth, dancing must be studied in a very different spirit. The dance is not only a pastime, it is a ceremony full of state and meaning and pageantry. It was, we know, in Bible times a solemn ritual. The origin of most dances can be found in religious worship, and therefore, amongst modern peoples still of simple faith, and amongst children, to whose pure minds all things are pure, it was, and is, invested with the dignity which it never has had, and probably never will have, among nations who live artificially.

"Dancing belongs to all countries. It comes down to us through myths, history, and religion in spite of all laws and edicts; always in harmony with its times, the land of its birth, and always preserving much of its original character. We cannot all agree with Molière when he makes the dancing-master in 'Le Bourgeois Gentilhomme' declare that the destiny of nations depends on the art of dancing; yet there is great truth in Washington Irving's remark, that the character of a people can often be learned from their amusements, for in the hour of mirth the mind is unrestrained, and takes its natural bent."

In olden days the people danced and sang simultaneously, but, as a rule, it is nowadays considered better for some to make music while the others dance. The oldest folk-songs were dance-songs, the movements varying according to the words, creating thus a unity of expression which greatly added to the artistic value of the performance. We hear so much of technical and athletic dancing exertion nowadays, but what by means of our organised play we want to save for our children is the poetry of motion, or what Lamartine speaks of as "the harmony of the body."

The moulding of character.

It must be left to the readers of the Guild of Play Books to decide whether such dancing or play is likely to mould the characters of the children and to increase their love of rhythmic beauty and harmony, and thus to develop citizenship, for no dance can be taught alone; whether imagination is likely to be kindled by the history enwrapping each dance, which should always be dramatically explained; lastly, whether the great virtues of courtesy and chivalry and self-restraint, and, nowadays so necessary, of modesty, are likely to be unconsciously impressed upon the children by means of such play as this.

It is impossible to value education too highly, and we are justly proud of the system which we have developed. The time has come when we must recognise that there is no necessary connection between learning and a desk, nor between school and a room.

The real life of the child is not lived in the schoolroom but in the playground. One of the most valuable influences of the school is the effect of children upon each other. But this can be attained in its perfection only upon the playground. Some of us would like to cut down the school hours and give more time to play, and we echo the saying, "Better a playground without a school-house than a school-house without a playground."

National dances and citizenship.

The great message of the national dance is undoubtedly the preparation for future citizenship; the better understanding of one's neighbours. Emphasis has already been laid upon the necessity for the special training of the hands and wrists, so in these national dances we would draw special attention to the movements of the feet. It is never difficult to rouse the enthusiasm of children, and anything connected with the British flag will always strike a good, imperial, and patriotic note.

Adaptation of dances to school use.

The dances described in this book are specially adapted for school use, and have suffered but little, if any, loss in the most necessary process of adaptation.

Linking dance and story.

We should at the Guild of Play prefix an Irish fairy tale, probably with an Irish song and the Irish jig, or the story of some Scotch deed of heroism with a Scotch reel, and so on, linking the dances to the stories or the subject under discussion whenever possible, and letting them serve as a means of better understanding of the lesson or game. If this matter of organised play is merely a matter of indifference, or to be studied as a separate subject as something that would neither make nor mar the after-work of schools, then it remains a matter of choice or fancy for each society or teacher or parent to decide as they like. But if it can be shown that such play will lay a more solid foundation, or trace more direct paths for the workers of a later period, as we tried to show in Part I by the ball dances, then let us give it a hearty welcome, and hasten to work out our scheme with real good-will. And "working out principles" means not accepting these or any methods as a finality, a piece of flawless perfection, by any means, but merely as a stepping-stone which will lead us nearer to the truth. If it is a good thing, it is good for all; if it is truth, we want it everywhere.

The teaching of politeness and discipline.

There is also a good deal of time spent at the Guild of Play on the cultivation of politeness and courtesy, and in the entirely social atmosphere, which is so strong a feature, we have a better chance of practising the amenities of polite society than elsewhere. As to discipline, the child learns that he can have as much liberty as is consistent with the liberty of other people, and no more. If we could only inspire this spirit of real citizenship more and more, there would be fewer morally slack, twisted little creatures growing up into inefficient and bloodless manhood and womanhood. We lay great stress upon the *simplicity of the play*, and no lover of childhood or thoughtful educator would wish it different. It is far more important that it should be kept *pure*, than that it should become *popular*.

Our modern life is making more of the intervals, and with the shortening of hours of labour they will fill a still larger place. It is in the intervals we play, and if we play *well* the intervals will count for life, and not for death. Play counts for morals, for it is in our play that we choose things according to their character, and by choosing we *make* our character.

Gymnastic exercises in the form of dancing.

Gymnastic exercises may be done efficiently and earnestly, even when uninteresting, by teachers who by constant effort and personal magnetism urge on the children, but this is an exhausting process for both teachers and pupils. However, when done as dancing, these large muscular movements can be carried on three times as long without producing any fatigue. This is a fact of great importance from the physiological side of the question.

The gymnastic teacher, eager and enthusiastic in the claim for gymnastics pure and simple, hails the Scotch reel with joy because of its definite movement. There is an economy of movement to be traced everywhere in the reel. Contrast it for a moment with the joyous abandonment of the *Irish jig*, with its patter and go, or with the *Russian dance*, with its vigour of movement, and at once there is given an insight into the racial meaning of these dances, which is better grasped by this means than any other. The canny Scotsman hoards his breath whilst fully considering each step; and the rhythm, balance, and sense of proportion throughout the dance, makes the learning and using of it of real educative value to children. We of the Guild of Play go many steps further than those who merely claim for these dances the value of a safety valve. That they have a distinct moral value we admit gladly, and that the joyful energy they provoke is innocent and good we have always admitted. But this dancing does far more than this—it is a great social agency, having its being in the past and future, and exercising a positive mission in the life of to-day.

We have no wish to enter into the arena of argument, and to say what is the exact line to be drawn between set gymnastic exercises and this dancing. What we do say is, that the need exists for both, that both are the better for the existence and practice of the other, and that if, as a means of existence, the one may be considered the more valuable, equally the other the better expresses ideas and feelings and a social whole; just as a line has to be drawn between the exercising of voice and lungs, by singing exercises, and the singing which seems to free the soul itself.

We are told that thinking grows from action, is developed by it. If this is true it is interesting to conjecture the effect of the dancing upon that most brilliant epoch of the world's history, viz., that of Greece. In those days dancing was regarded as one of the three fundamentals of education. It was not valued merely as training the body for strength, or agility, but that it trained the mind also for wholesome thinking; that combination of co-operation of body and mind by which man's success is won. It is not enough for a people to think wholesomely and straight, it is even more important that they should feel so.

The dances in this book have been chosen after much thought, because of their wholesomeness, their triumph, or their distinct racial value. They must be undertaken with joy and enthusiasm, and however interesting as a spectacle, when shown by hundreds of children, are best prepared in the patriotic spirit, which can breathe life into the dreariest lesson, and lift the little dancers into their rightful place in the nation's life.

The message of pageantry and dance.

Herein lies the message of a May-day, or Yule-tide, or All Hallow E'en, or Midsummer Eve, or Empire Day, for we have recognised that the old-world dances have as much

their own place in the life of the nation as have its habits of thrift and wholesome work. It is only necessary to watch the faces of a Bermondsey audience at one of these festivals to note the sympathetic link between the parents in the gallery and the children who hold the floor. Processions, fireworks, all go to make some national joy, no doubt, but they are inadequate to express real emotion or genuine feeling, by comparison with the dance. Rowdyism will be at a discount if civic unity can be promoted by play.

All the dances in this book, and those in the other Guild of Play Books, are intended for school and social use. They are planned for large numbers; they afford an outlet, an avenue for a massed feeling. Dances for special occasions, as detailed here, will be found to produce a special kind of unity and sympathy, greatly adding to the zest and joy of any festival; for it is not by chance that they contain the germs of true citizenship, that they are linked with the mighty past, and that, like thistledown, they will carry, by happy memories, that community of feeling to future generations of children.

Such is the message of these national dances sent by the Bermondsey children, whose portraits adorn this book, and whose grimy, dirty little hands go up in smiling salutes as they sing—

"Hurrah, hurrah for England,
And England's King and Queen.

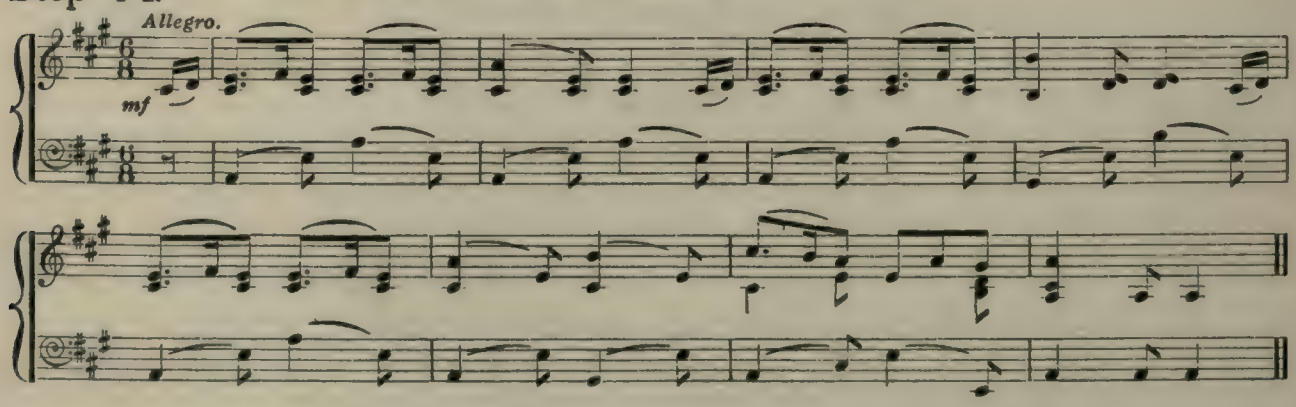
* * *

Although Part III of the Guild of Play Book of National Dances will doubtless be of much help to those engaged in work amongst children, yet it will be doubly useful if used side by side with Part I. The preliminary steps given in Part I are repeated for the benefit of those who may use these methods for the first time, with new music and additional steps, but frequent reference must of necessity be made to other steps in Part I.

Steps for General Practice.

Step A.

Avoiding technical expressions as much as possible.

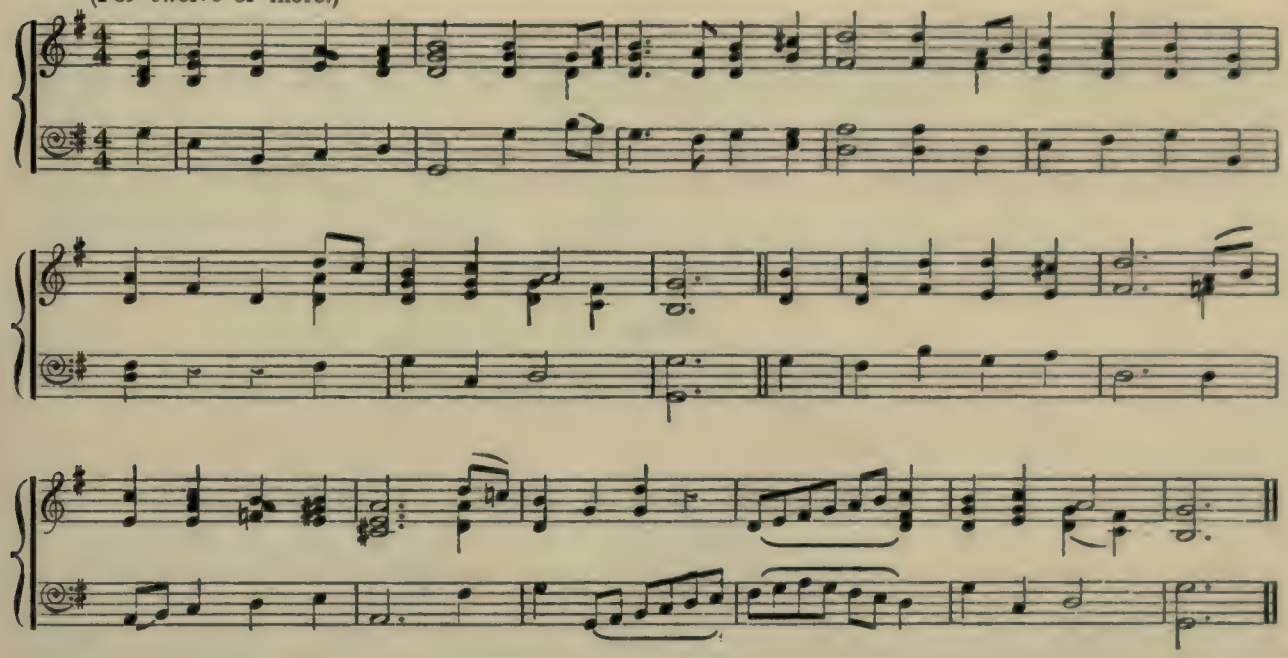


Single file round the room.

1 Bar { (1) Step forward on right foot and hop.
(2) Step forward on left foot and hop (alternately right and left) joining the hop quickly to the "step" upon which the accent falls, to every beat of the music.

Step B.

(For twelve or more.)



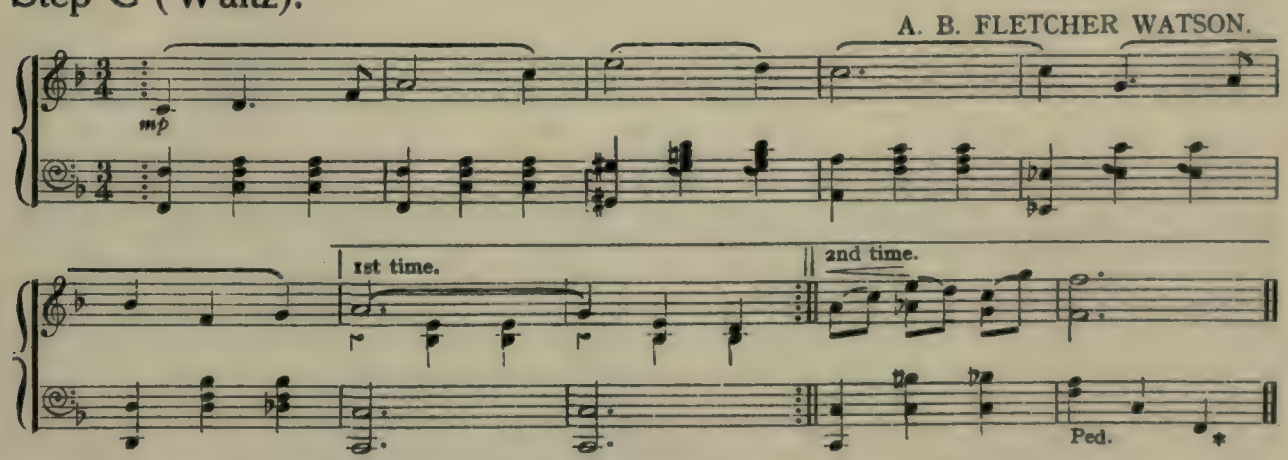
1 Bar
- (1) *Step forward with right foot (4th position).
- (2) Bring left foot behind (3rd position).
- (3) Step forward again with right (4th position).
- (4) Throw left forward raised from the ground, at the same time hop on right.

Repeat *, beginning with left foot.

The above step should be practised to slow C time and 6-8 rhythm.

Step C (Waltz).

A. B. FLETCHER WATSON.

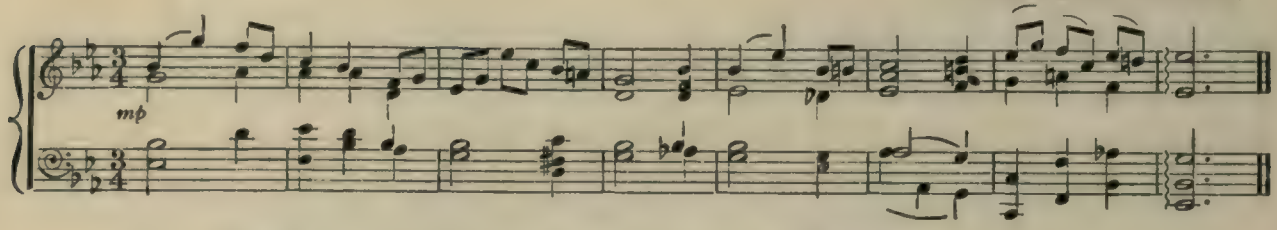


1 Bar
- (1) *Step forward on right foot (slightly to side).
- (2) Bring left forward well raised, with a good point, knee slightly bent (bending body to left).
- (3) Hop on right foot.

Repeat *, beginning with left foot.

Step D (Minuet).

A. FLETCHER WATSON.



2 Bars
- (1-2-3) *Three light marching steps (beginning with right).
- (4-5-6) Point left to side (2nd position). Bend body towards pointing foot. Head well posed over shoulder.

Repeat *, beginning with left foot.

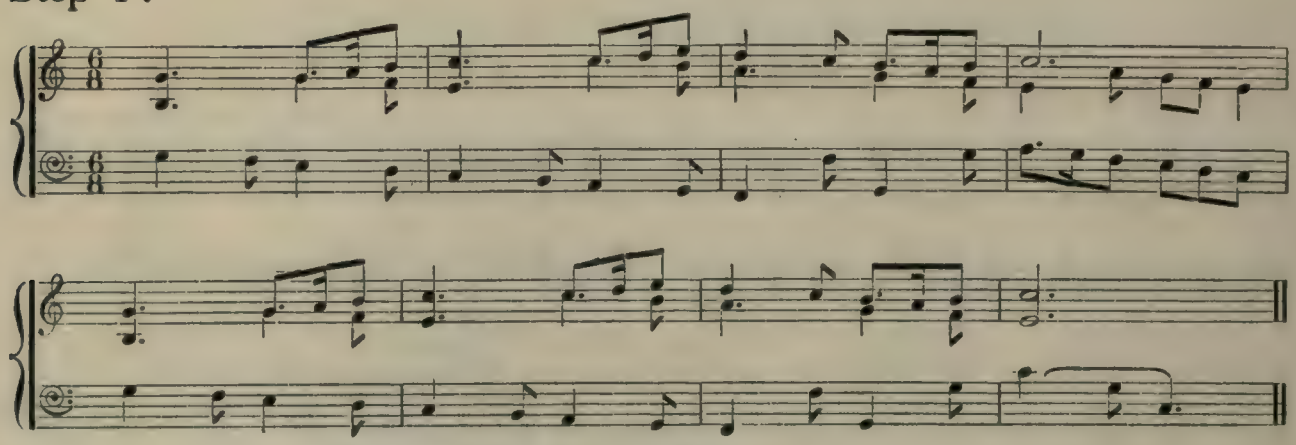
Step E (Same as Step D).

(Same music as **D**.)

Partners facing each other.

2 Bars
- (1) Step forward with right foot, bringing left behind (3rd position), taking right hands, well raised, looking under arms.
- (2) Rise on toes (both feet)
- (3) Sink on heels.
- (4) Step back with left.
- (5-6) Point right without moving position (looking over right shoulder).

Step F.



In lines facing teacher. (Side step.)

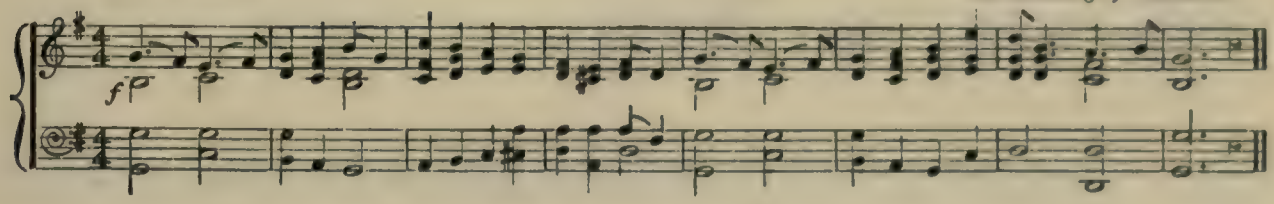
2 Bars
- (1) *Step to right with right foot (2nd position).
- (2) Bring left behind (3rd position).
- (3) Step to right again (2nd position).
- (4) Hop on right foot.
- (5-6) Point left in front (4th position), at the same time hopping on right and looking well over left shoulder.
- (7-8) Point left toe to right heel.

Repeat *, beginning with left foot.

Step G.

Tempo di Marcia.

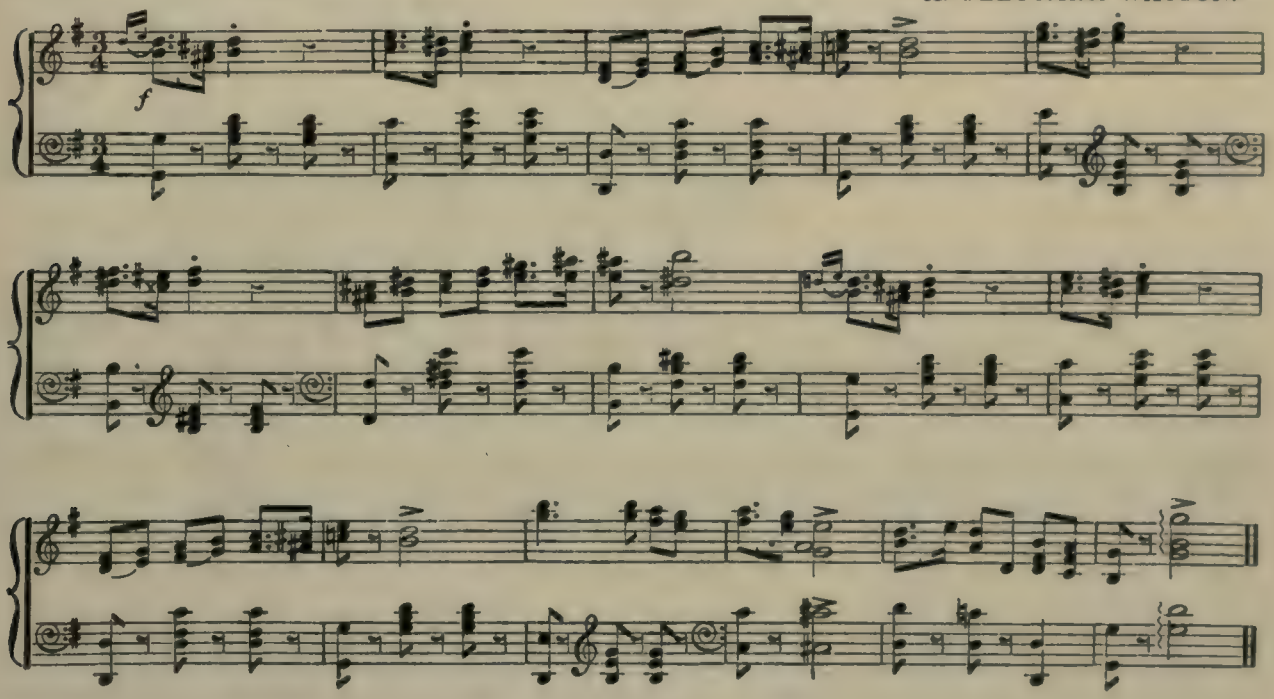
Old Welsh melody.
"Gorhoffedd gwŷr Harlech!"



1 Bar.
- (1) Step to right with right foot (2nd position).
- (2) Bring left foot behind (3rd position).
- (3) Step to right again with right foot (2nd position).
- (4) Hop on right foot, at the same time pointing left foot behind right ankle.

Step H (Mazurka).

A. FLETCHER WATSON.



In single file round room.

- (1) Step with circular movement to side with right foot (2nd position).
- (2) Left foot in front (4th position).
- (3) Bring right foot behind left foot (3rd position).

As a series of class exercises it will be found better to use the steps in the following order :—A, B, C, D, H, A (repeated to form lines G, F, E.)

God Save the King.

From "Harmonia Anglicana," about 1742. DR. JOHN BULL, 1619.

Maestoso.

1. God save our gra - cious King, Long live our no - ble King,
2. O Lord our God a - rise, Scat - ter our en - e - mies
3. Thy choic - est gifts in store On him be pleased to pour,

God save the King; Send him vic - to - ri - ous, Hap - py and
And make them fall; Con - found their pol - i - tics, Frus - trate their
Long may he reign. May he de - fend our laws, And ev - er

glo - ri - ous, Long to reign o - ver us, God save the King.
knav - ish tricks, On Thee our hopes we fix, Oh save us all.
give us cause To sing, with heart and voice, God save the King.

England.

1.—ENGLAND.

An English Song.

FLORENCE HOARE. FRANZ ABT.

Moderately fast. ♩ = 126.

f

mf

1. A - round the world I gai - ly wan - der With cheer-ful heart and hap - py
2. If dark or clear the skies a - bove me, I fear not cold or noon - tide
3. Let oth - ers tell of gay - er mu - sic, In for - eign tongues and trills re -

mf

mind; Though storms be blow - ing, on - ward go - ing, Content - ment
glow, While kind-ly greet - ings, ten - der meet - ings, De- light - ful
joice, Go court in Span - ish. rave in Dan - ish, An Eng - lish

still my soul can find, Con-tent - ment still my soul can
make the world be - low, De - light-ful make the world be -
song shall be my choice, An Eng- lish song shall be my

mf

find. From brief re - pose at morn up - spring - ing, How sweet to
low. A snatch of song from lad or maid - en, What hap - py
choice. From heart to heart its mes - sage tell - - ing, How clear its

mf

mf

hear the feath - ered throng In wood and vale for ev - er
thoughts a - bout it throng, Like sum - mer winds with fra - grance
truth, its faith how strong, To heav'n a - bove in glad - ness

mf

f

sing - - ing The song I love, an Eng - lish song, In wood and
lad - - en, The song I love, the Eng - lish song, Like sum - mer
swell - - ing A hap - py, heart - y Eng - lish song, To heav'n a -

f

vale for ev - er sing - ing The song I love, an' Eng - lish song!
winds with fra - grance lad - en, The song I love, the Eng - lish song!
bove in glad - ness swell - ing A hap - py, heart - y Eng - lish song!

The Sailor's Hornpipe.

The National Dance of England.

Directions for Hornpipe from an old Dancing Book.

"Slips and shuffles forwards. Spleet and floorish backwards. Hyland step forwards. Heel and toe forwards. Slips across forwards. Twist round backwards. Cross stocks aside and sink forwards. And finally hop forwards and backwards."

As a nation of sailors, it is but fitting that a Sailor's Dance should be our prime favourite, and find the first place in this book.

It should, whenever possible, be performed in sailor's dress.

It is a characteristic English dance, unlike the lively Italian or Spanish dances, danced with many gestures and facial accompaniment.

The Englishman dances the Hornpipe solemnly and sedately, keeping his arms mainly in one position.

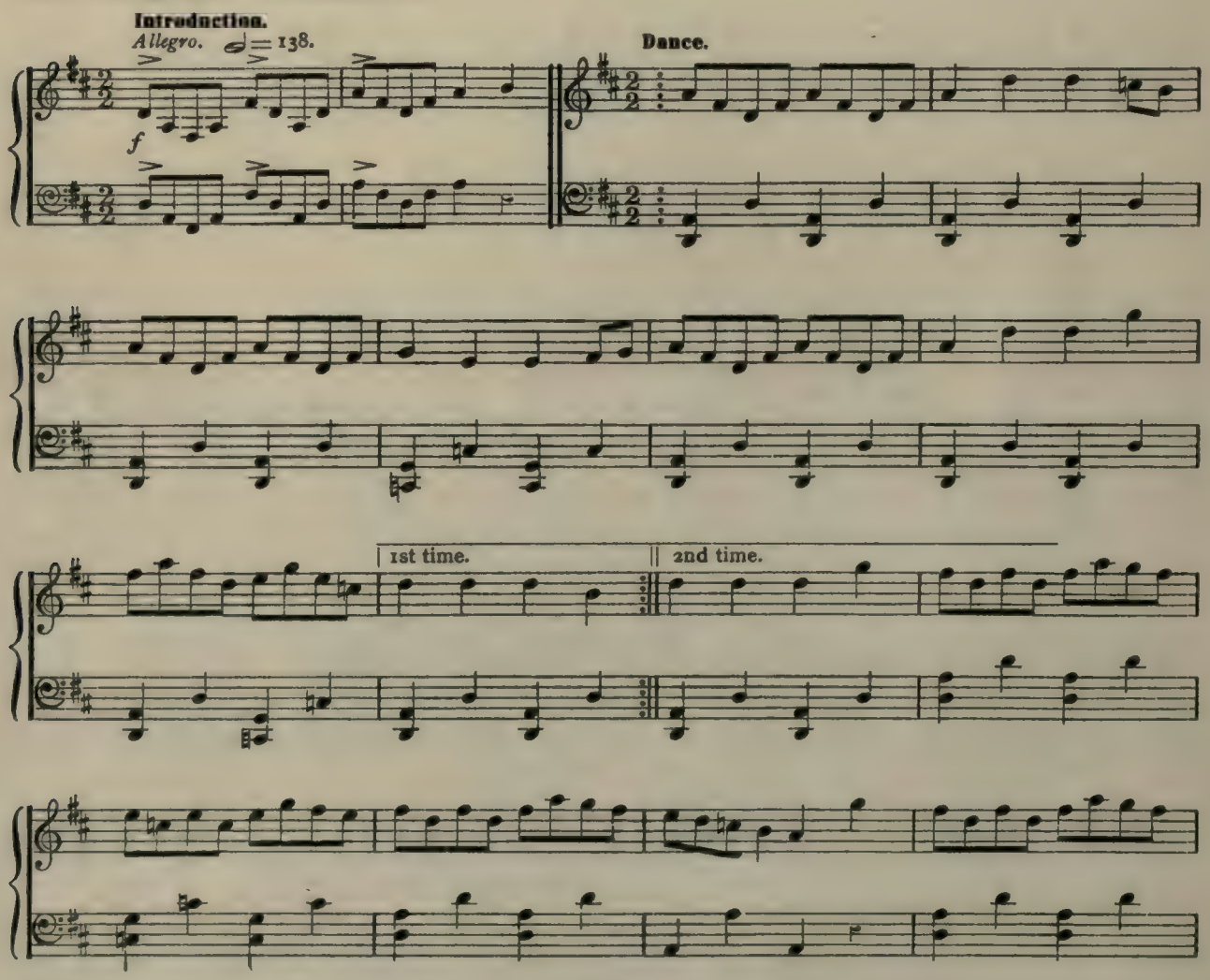
The music is very varied, not unlike an Irish Jig.

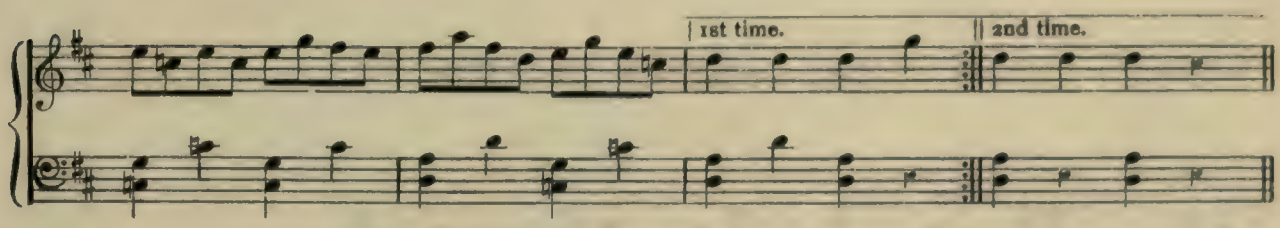
A very old and lengthy hornpipe was composed by Aston in the 16th century.

It is safe to say that whether the music be written in common or triple time, the final note of a phrase should be long and accented, suggesting the stamping of feet.

"It is said that Captain Cook thought dancing most useful to keep his men in good health during a voyage. When it was calm, and the sailors had consequently nothing to do, he made them dance—usually the hornpipe—to the sound of a fiddle; and to this he attributed much freedom from illness on his ship."

THE SAILOR'S HORNPIPE.





BOYS—*White sailor suit.* GIRLS—*Blue serge skirt; white sailor blouse.*

A solo dance, or for any number, suitable for very young children.

Arms folded, and held well out from the body.

I.	Step B.	Four times forward, beginning with right foot.		4 *bars*
		Repeat back, beginning with right foot.		4 *bars*
		✻ ✻ ✻		
II.		(2) Place right heel on the ground (between 2nd and 4th positions), the toe turning up; at the same time hop on left foot *.	1 *beat*	
		Place right toe (illustration) behind left heel, again hopping on right foot.	1 *beat*	
		Step B once, obliquely forward, beginning with right foot.		
		Repeat (2) to left, and continue from right to left alternately four times, arms fully extended to right.		8 *bars*
		✻ ✻ ✻		
III.		Hop on right and left foot alternately 12 times, moving back.†		
		Spring to right and left, then stamp 3 times, once on each foot, beginning with right foot.		
		✻ ✻ ✻		
IV.		Fold arms again.		
		Point right toe to left toe (5th position), heel well raised.	1 *beat*	
		Place right heel to the toe of left foot.	1 *beat*	
		Repeat right and left alternately, moving forward 12 times.		6 *bars*
		Spring on to left foot, then on to right foot.		1 *bar*
		Bring left foot behind (5th position).		
		Stamp 3 times, once on each foot, beginning with left foot.		1 *bar*
		✻ ✻ ✻		
V.		(5) Step obliquely forward with right foot, hopping on it.	2 *beats*	
		(At the same time bring left foot forward, raised).		1 *bar*
		Step on left, and hop on right foot, (pointing right foot behind left ankle).	2 *beats*	1 *bar*
		Step back with right foot, and draw left foot in front of right foot (5th position).	2 *beats*	1 *bar*
		Step back again with right foot, and hop on it, raising left ready to repeat (5) to left.	2 *beats*	1 *bar*
		✻ ✻ ✻		
VI.	Step B.	Repeat to right and left alternately 4 times.		4 *bars*
		Four times moving forward, beginning with right foot, then twice moving backward, beginning with right foot, then turn to right, springing right and left foot alternately.		
		Stamp 3 times, beginning with right foot (5th position), and salute.		

* Draw arms to left in imitation of pulling a rope.

† While hopping on right foot raise right hand above head, and pull down an imaginary rope. Repeat with left hand.

2.—IRELAND.

The Dear Little Shamrock.

ANDREW CHERRY. Irish Air.

Andante moderato. ♩ = 104.

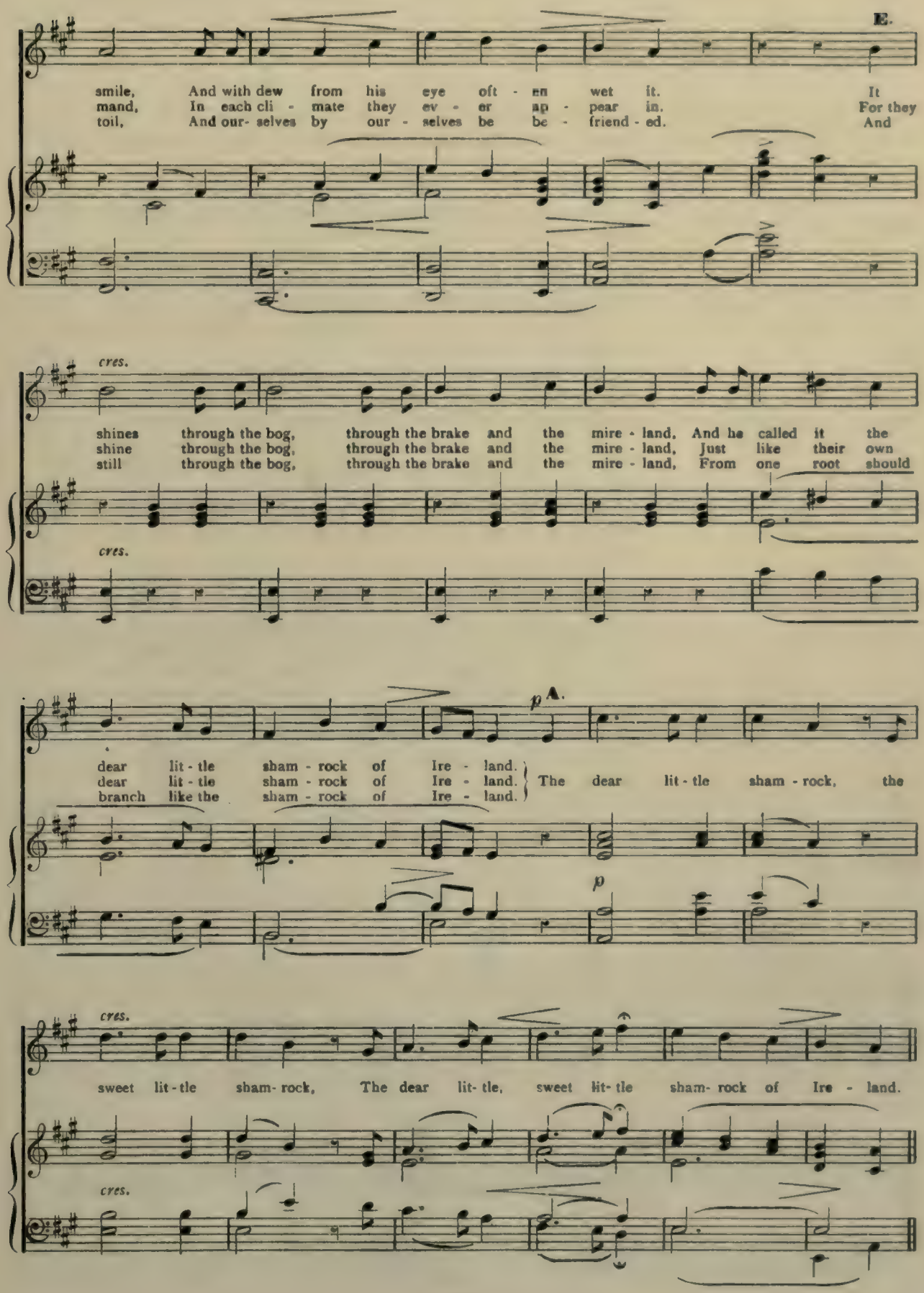
mp

1. There's a dear lit - tle
2. That dear lit - tle
3. That dear lit - tle

mp *p*

plant that grows in our isle, 'Twas St. Pat - rick him - self, sure, that
plant still grows in our land, Fresh and fair as the daugh - ters of
plant that springs from our soil, When its three lit - tle leaves are ex -

set it, And the sun on his la - bours with plea - sure did
E - rin, Whose smiles can be - witch, and whose eyes can com -
tend - ed, De - notes from one stem we to - geth - er should


E.
smile, And with dew from his eye oft - en wet it. It
mand, In each cli - mate they ev - er ap - pear in. For they
toil, And our- selves by our - selves be be - friend - ed. And
cres.
shines through the bog, through the brake and the mire - land, And he called it the
shine through the bog, through the brake and the mire - land, Just like their own
still through the bog, through the brake and the mire - land, From one root should
cres.
p A.
dear lit - tle sham - rock of Ire - land.
dear lit - tle sham - rock of Ire - land.
branch like the sham - rock of Ire - land.
The dear lit - tle sham - rock, the
p
cres.
sweet lit - tle sham- rock, The dear lit- tle, sweet lit- tle sham- rock of Ire - land.
cres.

The Irish Jig.

BOYS—*White shirt, emerald green tie, tight knee breeches, green stockings, felt hat.*

GIRLS—*Emerald green blouse, short dark skirt, white kerchief, green kerchief on head, green stockings.*

Whatever may be the original meaning attached to the word "jig," in Ireland it has long stood for dance.

Popular among young and old, and high and low, and danced to the tune of the "Flannel Jacket," "Blackberry Blossom," "Gather up the money," "The Hunt," "Tatter the Road," or "Washerwoman."

The times are of a lively, quick step nature, and are written mostly in common time, occasionally in 6-8.

The Irish are naturally dancers and lovers of music, and the jig is the sure entrance to an Irish heart.

Circular dances are to be found in every county in Ireland.

May-day is still celebrated by a circular Serpent Dance round a tree, which dance has been handed down from generation to generation from the most remote time.

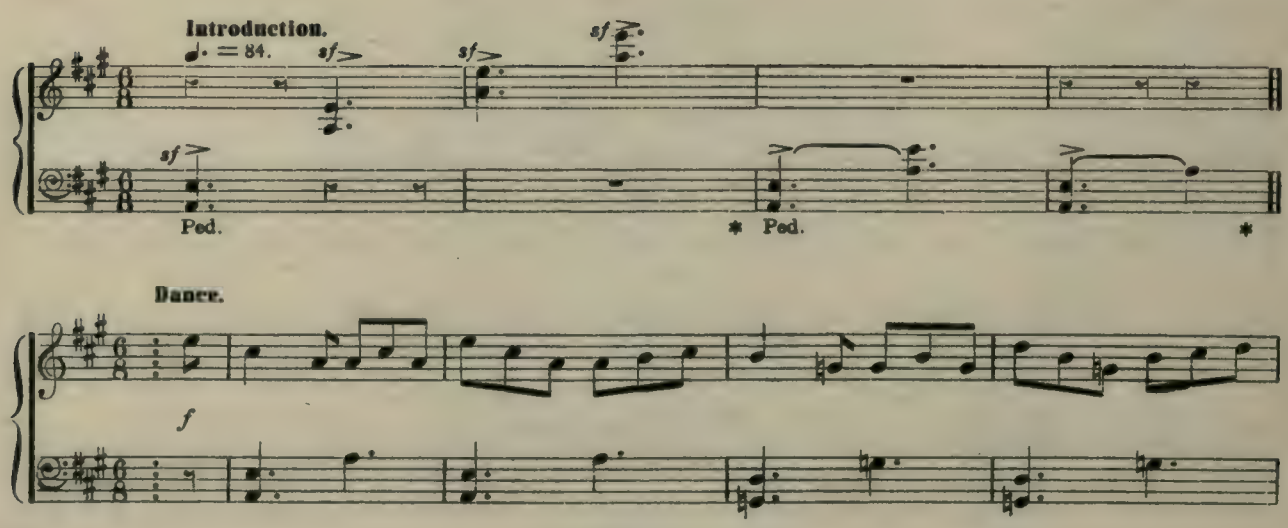
There is also the Rinceadhfada, or Field Dance, which has a strong resemblance to an English Morris Dance, handkerchiefs being used to connect the dancers.

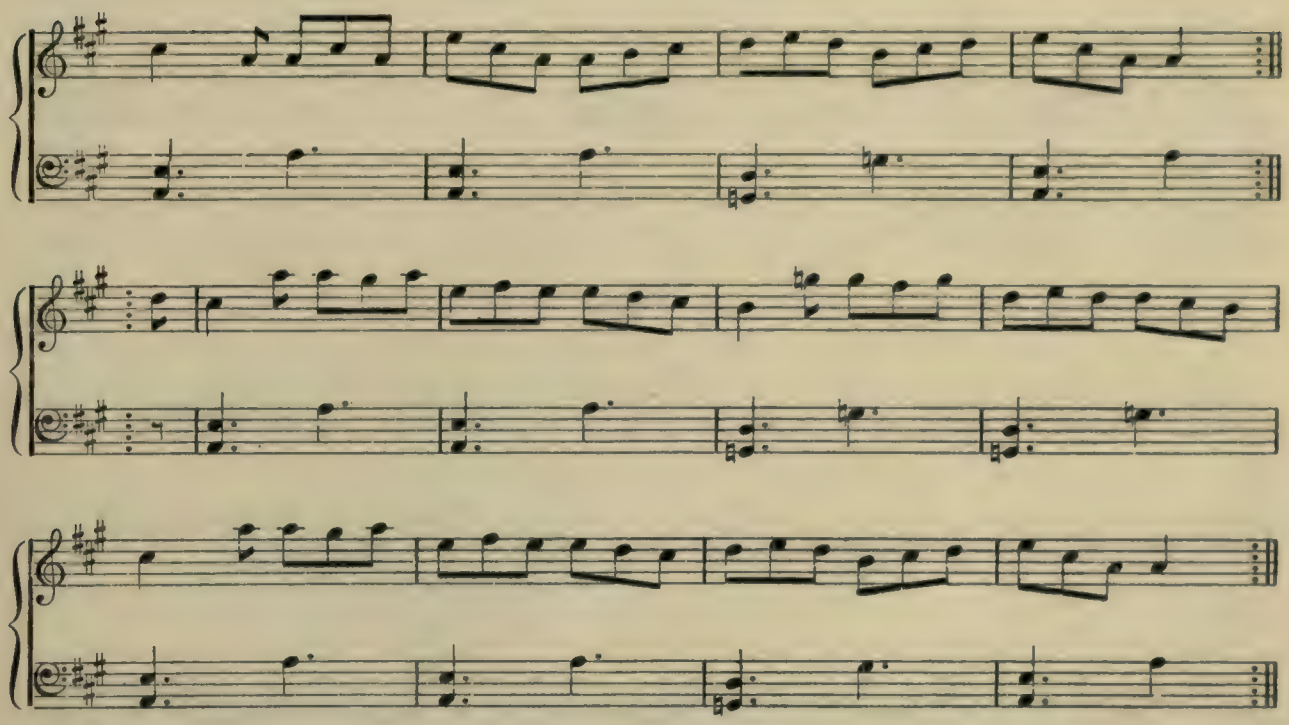
Three people abreast, holding the ends of the handkerchiefs, move forward a few paces to the sound of slow music, the rest of the dancers following in couples, also holding handkerchiefs between them. The music then changed to a quicker time, and the dance proper began, the performers passing successively under the handkerchiefs of the three in front, then wheeling round in semi-circles, they formed a variety of figures, interspersed with occasional *entrechats, i.e.,* a cross caper, or leap, changing the position of the feet, finally uniting and resuming their original places.

This dance was performed before James the Second when he landed at Kinsale, to his great gratification.

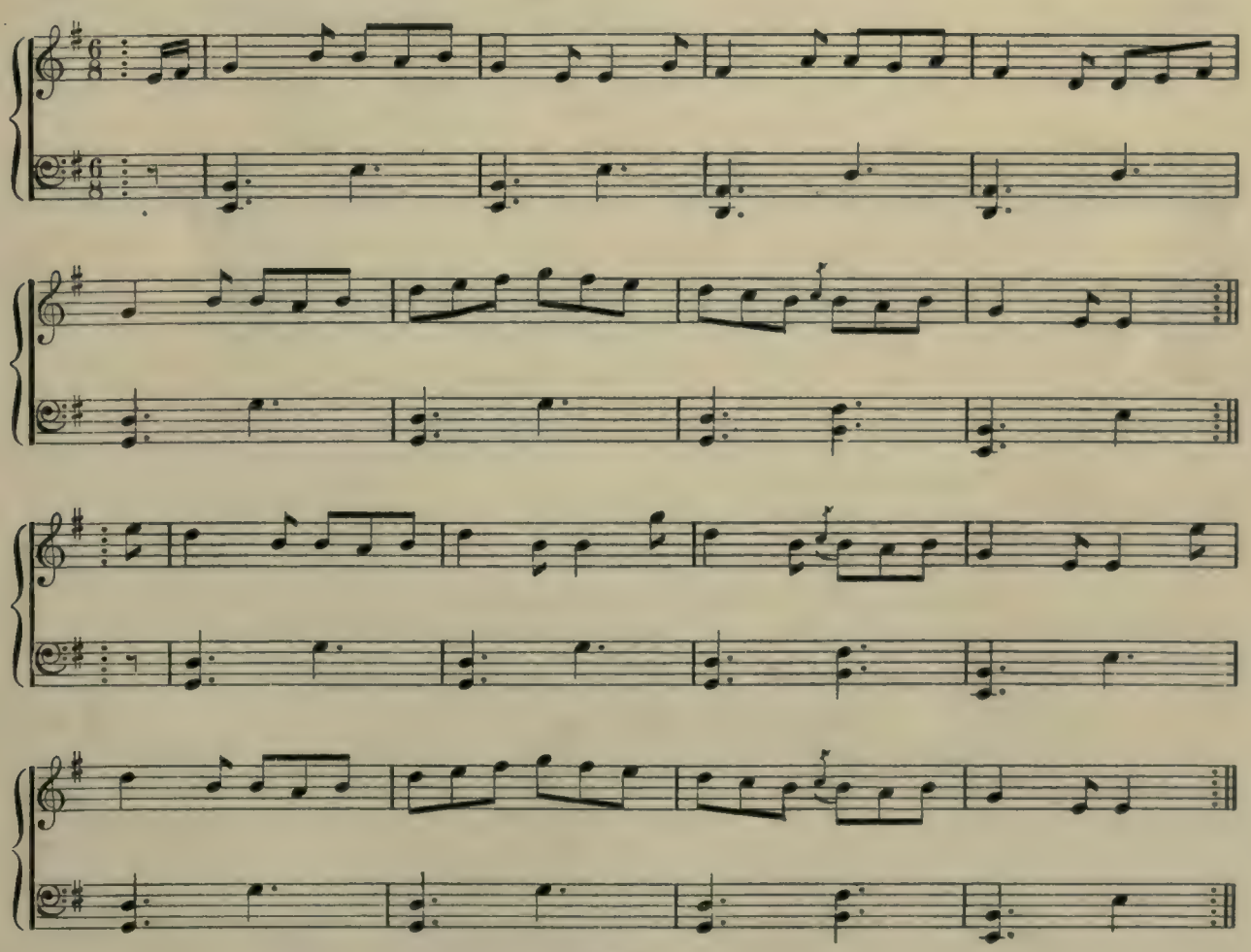
IRISH JIGS.

I.

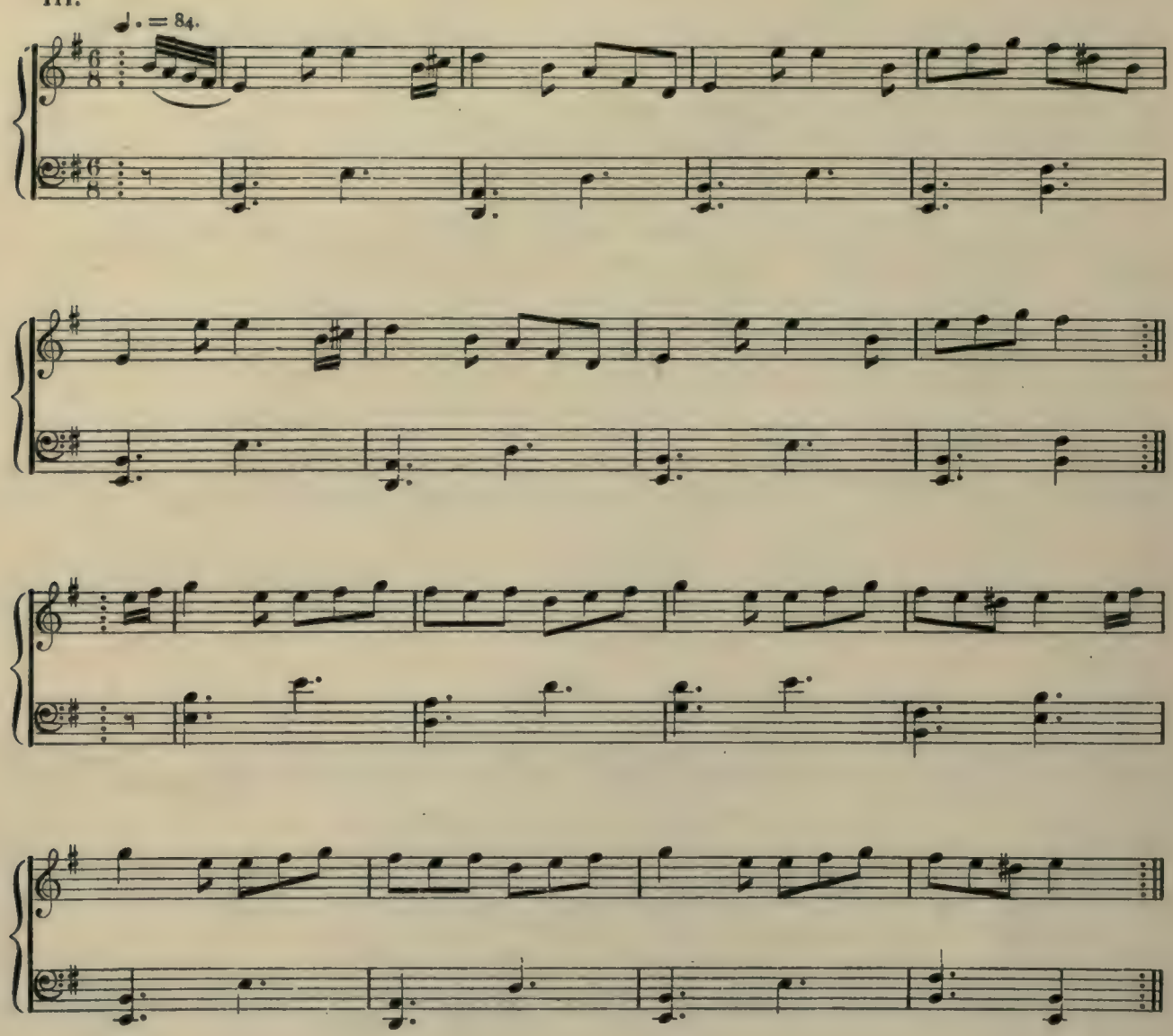




II.



III.



(*For one or more.*)

Place both hands on hips.

I.	(1) Stamp right foot to right (2nd position).	1 *beat*
	Bring left foot behind right (3rd position).	1 *beat*
	Extend and withdraw right foot to left knee twice.	*3rd, 4th beat*
	Repeat (1) three times altogether, moving to right.	3 *bars*
	Then spring on right and left foot alternately four times, pointing to 4th position.	1 *bar*
	Repeat to left (1).	4 *bars*

* * *

II.	(2) Point right foot 4 times (4th position), hopping on left.	2 *bars*
	Point left foot 4 times (4th position), hopping on right.	2 *bars*

	Point right foot twice (4th position), hopping on left.		1 *bar*
	Point left foot twice (4th position), hopping on right.		1 *bar*
	Spring on right and left foot alternately 4 times, pointing to 4th position.		2 *bars*
	Repeat (2), beginning with left foot.		

❋ ❋ ❋

III.	(3) Point right toe, turned in (2nd position), hopping on left.	1 *beat*	
	Place right heel on ground (2nd position), with toe well raised, hopping on left.	1 *beat*	
	Bring right toe (well turned out, with heel raised) to left toe, (5th position), hopping on left.	1 *beat*	
	Place right heel to left toe (right toe raised), hopping on left.	1 *beat*	
	This 4 times, gradually advancing.		4 *bars*
	Repeat (3) with left foot.		4 *bars*

❋ ❋ ❋

IV.	(4) Bend knees and jump with feet slightly apart.	1 *beat*	
	Extend right foot in front (raised from the ground), hopping on left.	1 *beat*	
	Spring on right, then on left.	3*rd*, 4*th beat*	2 *bars*
	(4) Four times, right and left foot alternately moving back.		6 *bars*

❋ ❋ ❋

V.	(5) Run 6 short steps forward, beginning with right foot, and spring two short steps turning round to right.		3 *bars*
	Six snatches back (Step A) back.		3 *bars*
	* Stamp to right, bring left foot behind.		1 *bar*
	(Bending knees for country bob.)		
	Repeat (5) with left foot.		8 *bars*
VI.	Dance round in a circle (Step A).		
	14 steps.		7 *bars*
	Repeat *.		1 *bar*

3.—SCOTLAND.

Scots, wha ha'e.*

ROBERT BURNS. Old Scottish Air.

Boldly. ♩ = 84.

ff

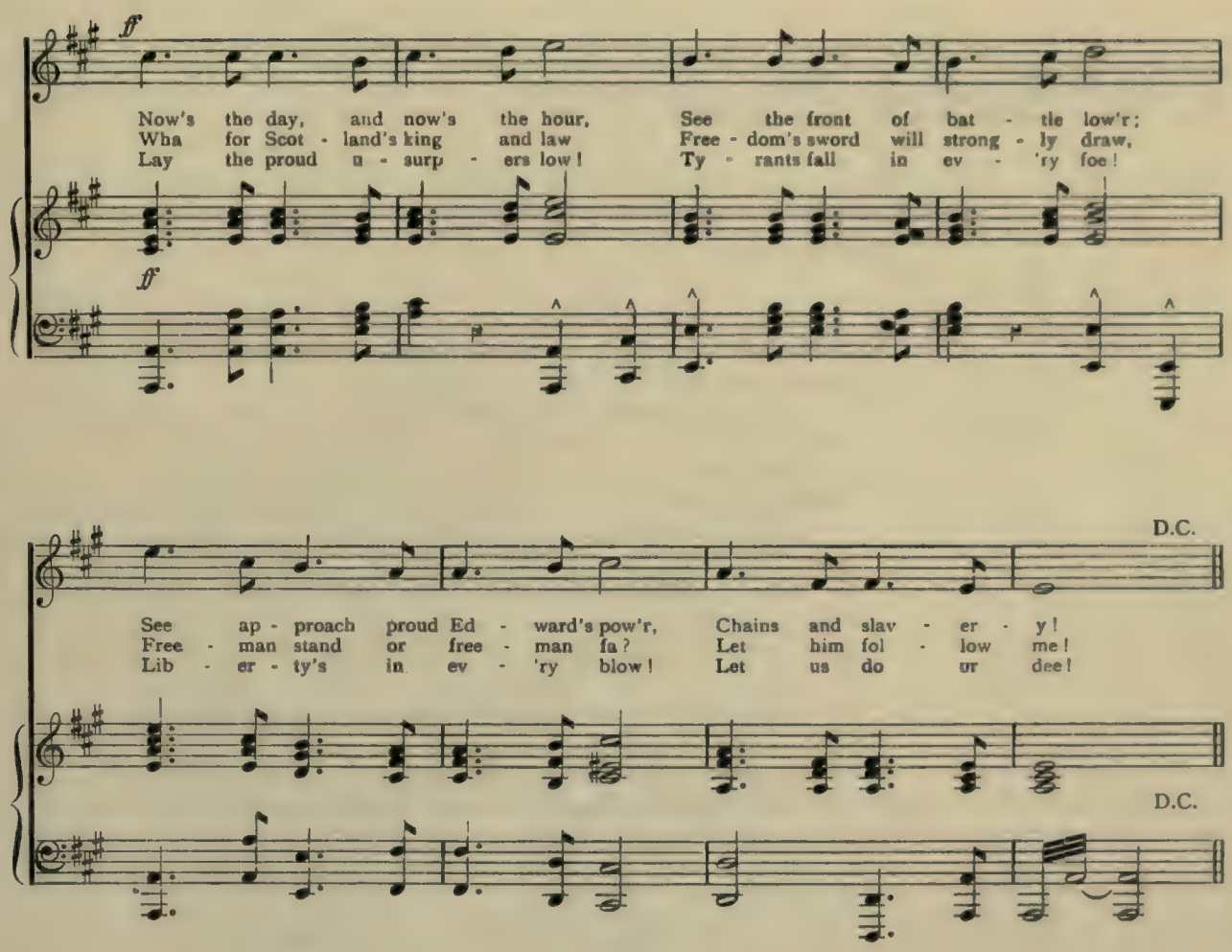
f

1. Scots, wha ha'e wi' Wal - lace bled, Scots, wham Bruce has aft - en led,
2. Wha will be a trai - tor knave? Wha can fill a cow - ard's grave?
3. By op - pres - sion's woes and pains! By our sons in ser - vile chains!

f

Wel - come to your go - ry bed, Or to vic - to - ry!
Wha sae base as be a slave? Let him turn and flee!
We will drain our dear - est veins, But they shall be free!

* This song is founded on Bruce's address to the Scottish army before the battle of Bannockburn.


ff
Now's the day, and now's the hour, See the front of bat - tle low'r;
Wha for Scot - land's king and law Free - dom's sword will strong - ly draw,
Lay the proud u - surp - ers low! Ty - rants fall in ev - 'ry foe!
ff
D.C.
See ap - proach proud Ed - ward's pow'r, Chains and slav - er - y!
Free - man stand or free - man fa? Let him fol - low me!
Lib - er - ty's in ev - 'ry blow! Let us do ur dee!
D.C.

The Scotch Reel.

HIGHLAND DRESS—*Tartan kilt, short dark green coat, plaid, sporran, tam-o'-shanter cap, tartan stockings.*

Of all Scotch dances, the foremost is the Reel, which is danced by the Scotchman until he is tired out; for he dances the Reels for the Reel's sake, and the partner is a secondary consideration.

An article of the *Times*, of November, 1864, says:—"When the pipers of the 93rd Highlanders were ordered to play before 600 proud Hindoo kings and chieftains, glittering with emeralds and diamonds, the gratification of Her Majesty's princely subjects was complete, and their delight knew no bounds."

Hogarth describes the figure of the Reel as the "Line of Beauty," and the general air of the dance is gaiety and goodwill.

When performed by two couples it is called a Foursome Reel, when by three, a Sixsome Reel, and so on; and it is interesting to notice that the Gael did not depend entirely upon music, but often reeled to the accompaniment of his own voice.

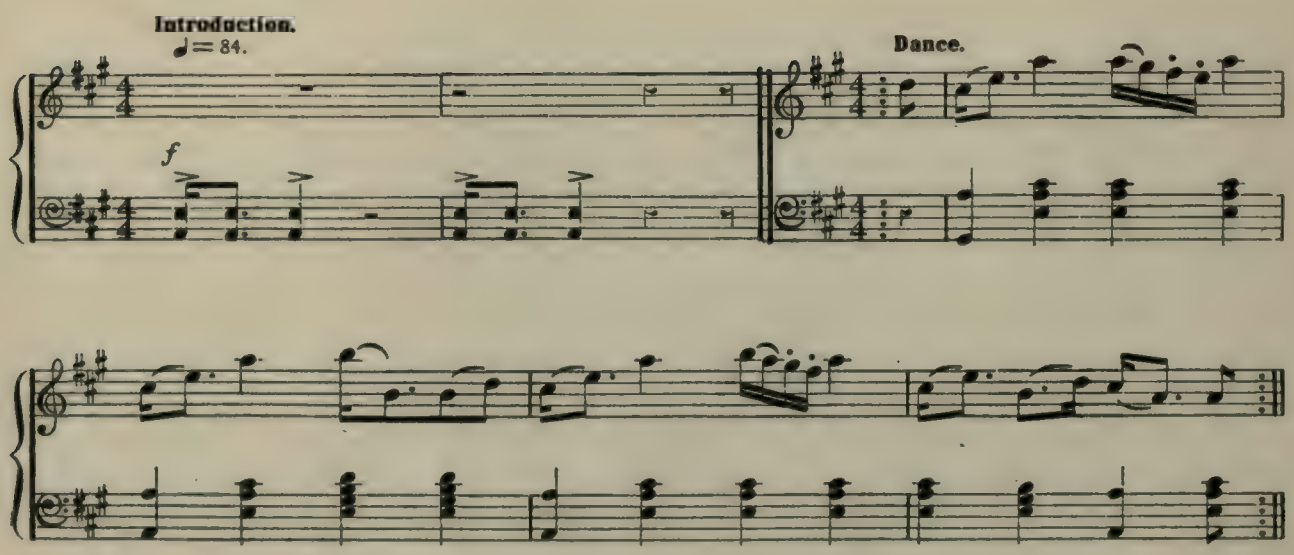
Reels must be danced as much as possible upon the tips of the toes, in order to have complete mastery over foot and ankle.

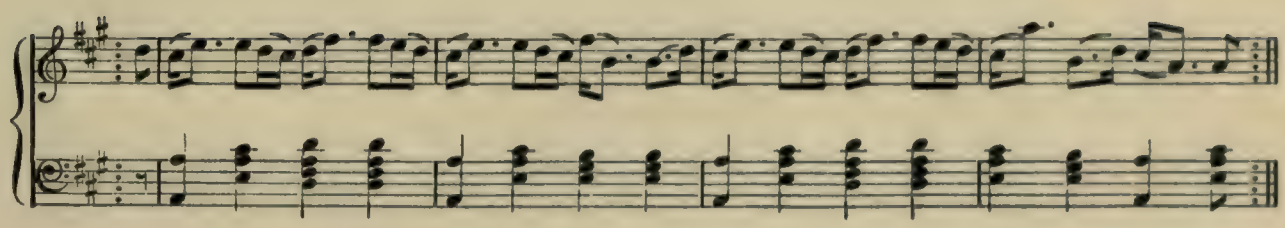
To dance a Reel was once considered a sign of witchcraft; and in the "Illustrations of Shakespeare," by Douce, we read that the "reill" was played upon a small trumpet called a jew's harp.

An old couplet, commonly sung by the entire company, runs on this fashion:—

"Commer goe ye before, commer goe ye,
Git ye will not goe before, commer let me."

FOURSOME REEL





DANCED IN SETS OF FOUR.

(The various steps should be thoroughly practised before making up "sets.")

Boys (X) back to back in centre.

Girls (O) on the outside, facing partners.

O X X O

1.

(1) *Point right foot to right (2nd position).	1 *beat*	
Point right foot behind heel of left foot.	1 *beat*	
Point right foot in front (4th position).	1 *beat*	
Raise right foot from the ground, bending the knee (close position), hopping on left foot.	1 *beat*	1 *bar*
Repeat (1) with left foot.		1 *bar*
Then right again (3 times altogether).		1 *bar*
Now turn as follows :—		
Spring on to right foot (a quarter turn to right), at the same time point left foot to 2nd position.	1 *beat*	
Hop on right foot, taking another quarter turn, left foot, pointing behind.	1 *beat*	
Hop again on right foot, taking a half turn (completely a whole turn), pointing left to 4th position.	1 *beat*	
Hop again on right foot, and raise foot, bending knee (close position).	1 *beat*	1 *bar*
This completes 4 bars of music.		
Repeat (1), beginning with left, turning to right.		4 *bars*

* While pointing right foot, place right hand on right hip, left hand raised.

The same to be repeated with left hand, while pointing left foot; both hands to be raised while turning.

	Now take arms.		
	Each one holds partner's arm, as in illustration.		
Step B.	Four times, turning to right.		4 *bars*
	Repeat, turning to left, holding left arms.		4 *bars*

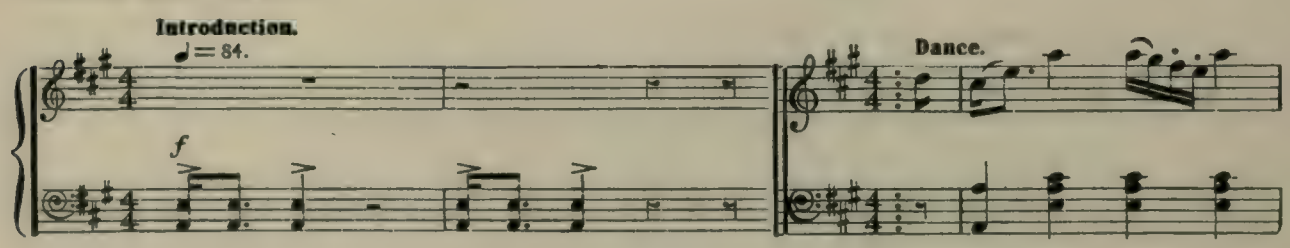
❀ ❀ ❀

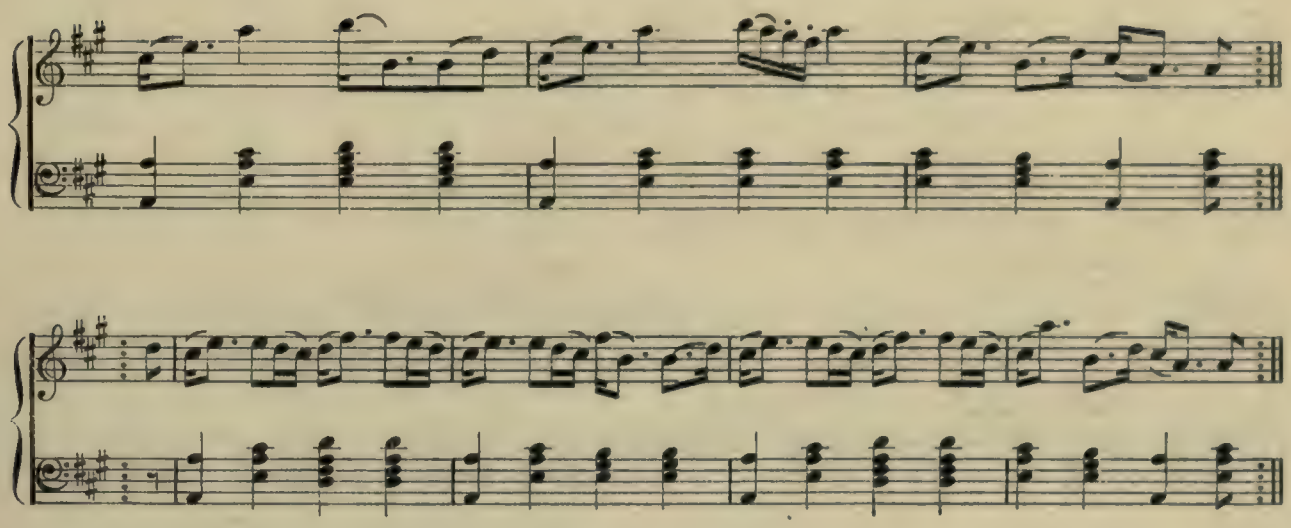
	Place both hands on hips.		
II.	(2) Point right foot to 4th position, hopping on left.	1 *beat*	
	Raise right foot, bending knee (close position), hopping on left.	1 *beat*	
	Repeat (2).	2 *beats*	1 *bar*
	Spring to right and left foot alternately, 3 times advancing, keeping to right.	3 *beats*	
	Hop on right foot raising left foot in front (both hands raised.	1 *beat*	1 *bar*
	Repeat (2), beginning with left foot, springing back to original places		2 *bars*
	The whole again.		4 *bars*
	Now take arms as before.		8 *bars*

❀ ❀ ❀

III.	(3) Raise right foot, spring to right (2nd position), bending both knees, and at the same time bring left behind to right heel.	1 *beat*	
	Point left toe to 4th position in front, hopping on right.	1 *beat*	
	Throw left foot back to right, displacing right foot, the whole weight of the body on left foot, while right foot is raised close behind left.	1 *beat*	
	Now displace left foot with right foot, bringing left foot forward.	1 *beat*	1 *bar*
	Repeat to left (3).		
	Eight times to right and left alternately (both hands on hips throughout).		8 *bars*
	Then take arms as before.		8 *bars*

FOURSOME REEL.

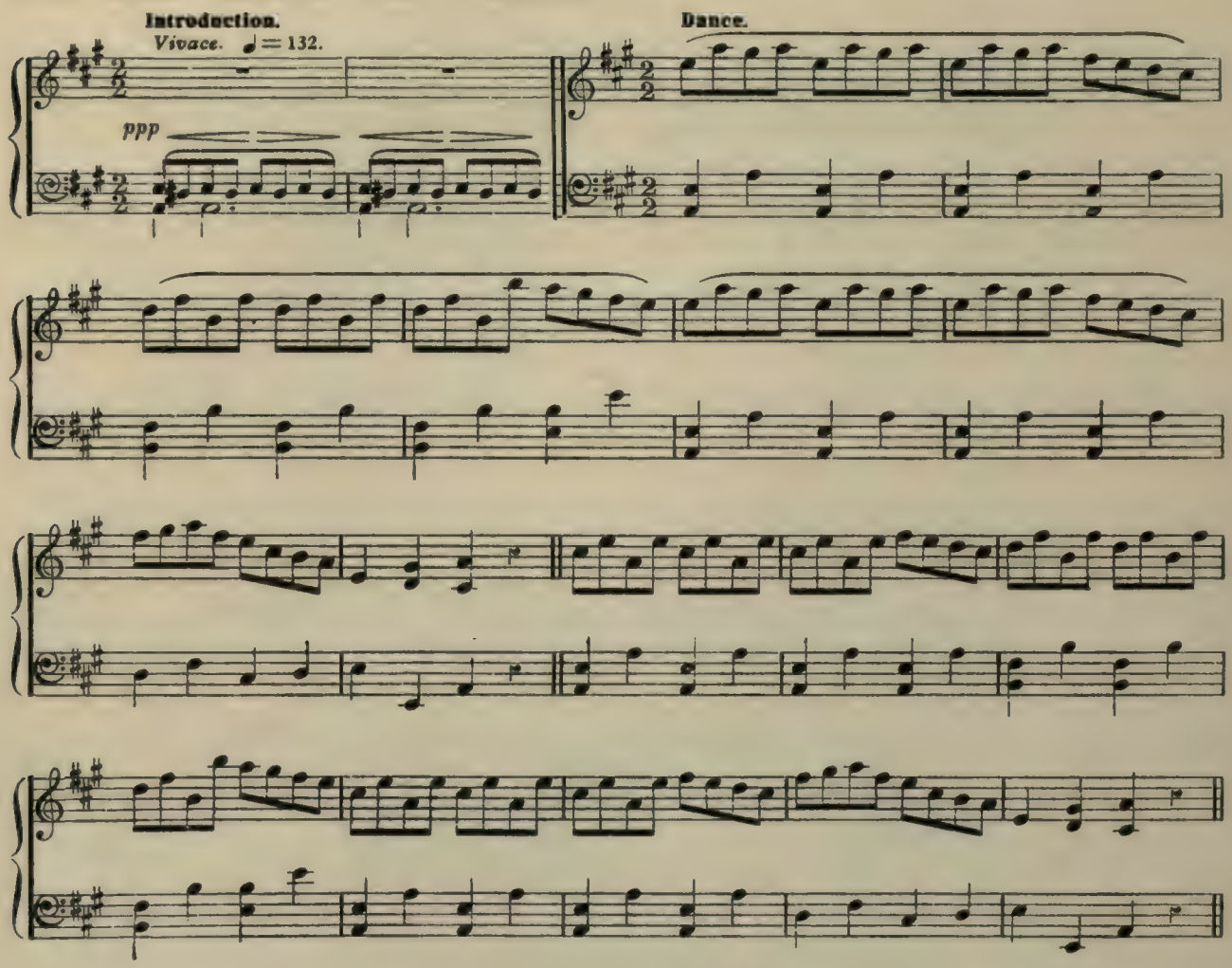




Scotch Reel of Eight.

(This additional setting of a Scotch Reel for 8 persons will be found useful for school purposes, and has been detailed.)

THE DE'IL AMONG THE TAILORS.



1st couple.
L G

G L

4th. *2nd*

L G

G L
3rd. couple.

* * *

(1) All join hands in a large circle and chasse, * perform the step round to left. 4 *bars*

1. Then chassez round to right (back to places). 4 *bars*

* The right foot driven before the left twice, then the left driven before the right twice.

II. (2) Each girl (still holding her partner's right hand in her left) gives her right hand across to the opposite girl, and all chassez half way round the set. 4 *bars*

The girls now disengage right hands, and move backwards to allow the four boys to give their left hands across (still holding their partner's hand), then chassez back to places. 4 *bars*

* * *

III. (3) Four times, facing partners. 4 *bars*

Place right hands underneath partner's right elbow, with left arms raised, and chassez round partner. 4 *bars*

* * *

IV. (4) Grand chain, giving right and left hand alternately, as in the 5th Figure of the Lancers. 16 *bars*

* * *

V. (5) The first girl goes into the centre of the set, and dances. Step H four times, turning round to left, then to right four times, while the remaining seven chassez round her as in Fig. 1. 8 *bars*

* * *

VI. (6) The first girl faces her own partner, they dance Step H twice, then place right hand underneath partner's right elbow, with left hand raised, and chassez round each other. 4 *bars*

* * *

VII. (7) The first girl repeats (6) with the opposite boy. 4 *bars*

* * *

VIII. (8) The first lady performs chassé step "in and out" of her own partner and opposite boy (chain for three), forming figure eight. 8 *bars*

The first girl repeats 5, 6, 7, and 8 with the side boys, going to the boy on her right first, then she goes back to her place.

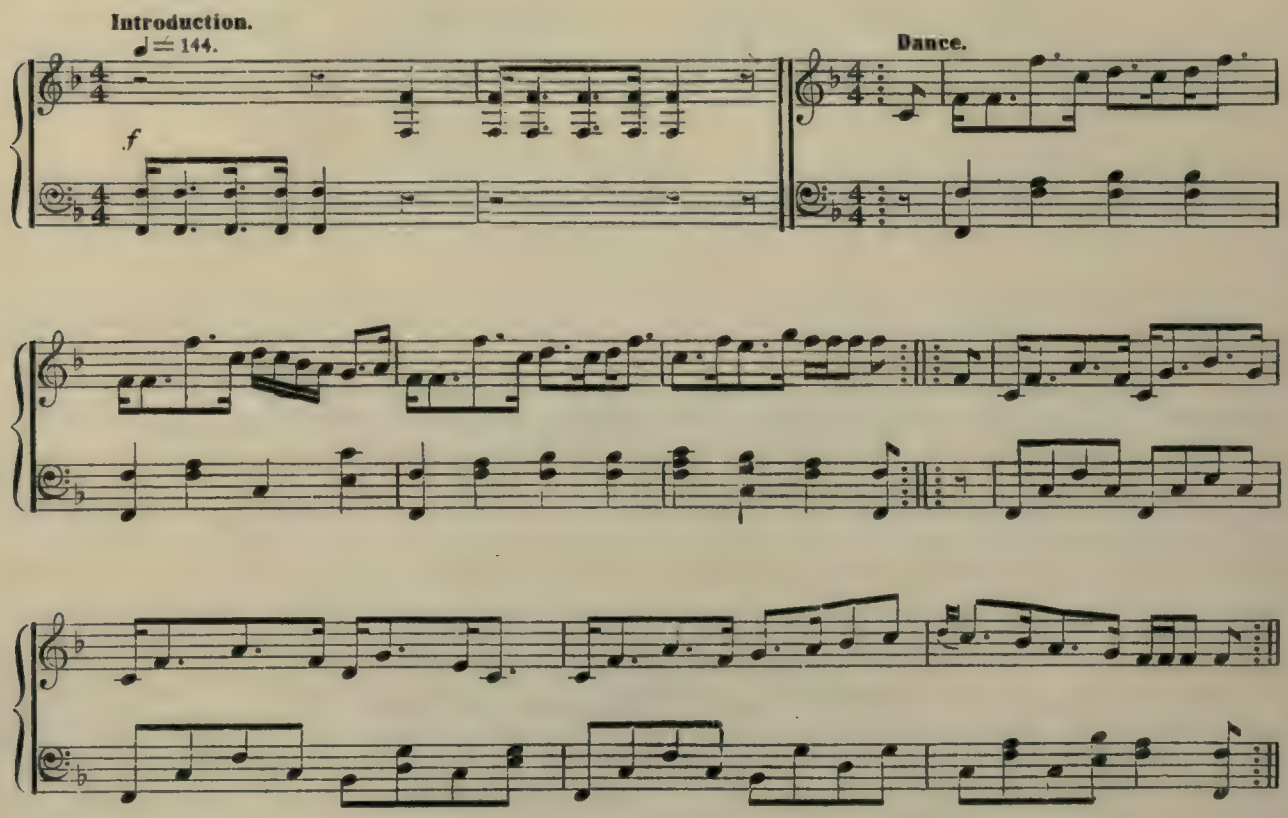
After this, the 2nd, 3rd, and 4th girls in turn go into the centre, then the 1st, 2nd, 3rd, and 4th boys go into the centre repeating 5, 6, 7, and 8.

Repeat the introduction to finish Fig. I, II, III, IV.

Highland Fling.

The term "fling" aptly expresses the kick which is characteristic of the step. When a horse kicks by merely raising one leg and striking with it, he is said "in stable language," to "fling like a cow." This is what the Highland dancer does; he dances on each leg alternately, and *flings* the other one in front and behind.

TAM'S HIGHLAND FLING.



Place right hand on right hip and raise left hand on a level with left ear.

I. (1). Point right foot to side, 2nd position (hopping on left foot). 1 *beat*

Bring right foot behind left ankle (hopping on left foot). 1 *beat*

Bring right foot in front of left ankle (hopping on left foot). 1 *beat*

Bring right foot behind left ankle again (hopping on left foot). 1 *beat*

This is done four times, beginning with right and left foot alternately (raising left and right hand alternately), the fourth time turning round to right, with both hands raised to side.

Repeat (1), beginning with left foot, right hand raised, and turning round to left. 8 *bars*

II.

(2) Point right foot to side, 2nd position, with left hand raised. (hopping on left foot). 1 *beat*

Bring right foot behind left ankle (hopping on left foot). 1 *beat*

Bring right foot in front of left ankle (hopping on left foot). 1 *beat*

Bring right foot behind left ankle again (hopping on left foot). 1 *beat*

*Point left foot between 4th and 5th position (hopping on right foot). 1 *beat*

Place left heel on the ground between 4th and 5th position (hopping on right foot). 1 *beat*

* Repeat, beginning with right foot. 2 *beats*

This is done with left and right foot alternately four times, then turn round to right as in Fig. I.

Repeat (2), beginning with left foot. 8 *bars*

III.

(3) * Point right foot to side, 2nd position, left hand raised (hopping on left foot). 1 *beat*

Point right foot behind left, 5th position (hopping on left foot). 1 *beat*

Point right foot in front of left, 5th position (hopping on left foot). 1 *beat*

Point right foot behind left (hopping on left foot). 1 *beat*

Point right foot to side, 2nd position (hopping on left foot). 1 *beat*

Point right foot behind left, 5th position (hopping on left foot). 1 *beat*

Raise right foot, bring it across left, and step on right foot. 1 *beat*

Point left foot in front of right, 5th position (hopping on right foot). 1 *beat*

* This is done four times, beginning with right and left foot alternately. 8 *bars*

IV.

Point right foot to side, 2nd position (hopping on left foot). 1 *beat*

Bring right foot behind left ankle (hopping on left foot). 1 *beat*

Bring right foot in front of left ankle (hopping on left foot). 1 *beat*

Bring right foot behind left ankle (hopping on left foot). 1 *beat*

This three times, moving to right then turn to right, as in Fig. I. 4 *bars*

Repeat IV to left. 4 *bars*

4.—WALES.

All hail to thee, Cambria.

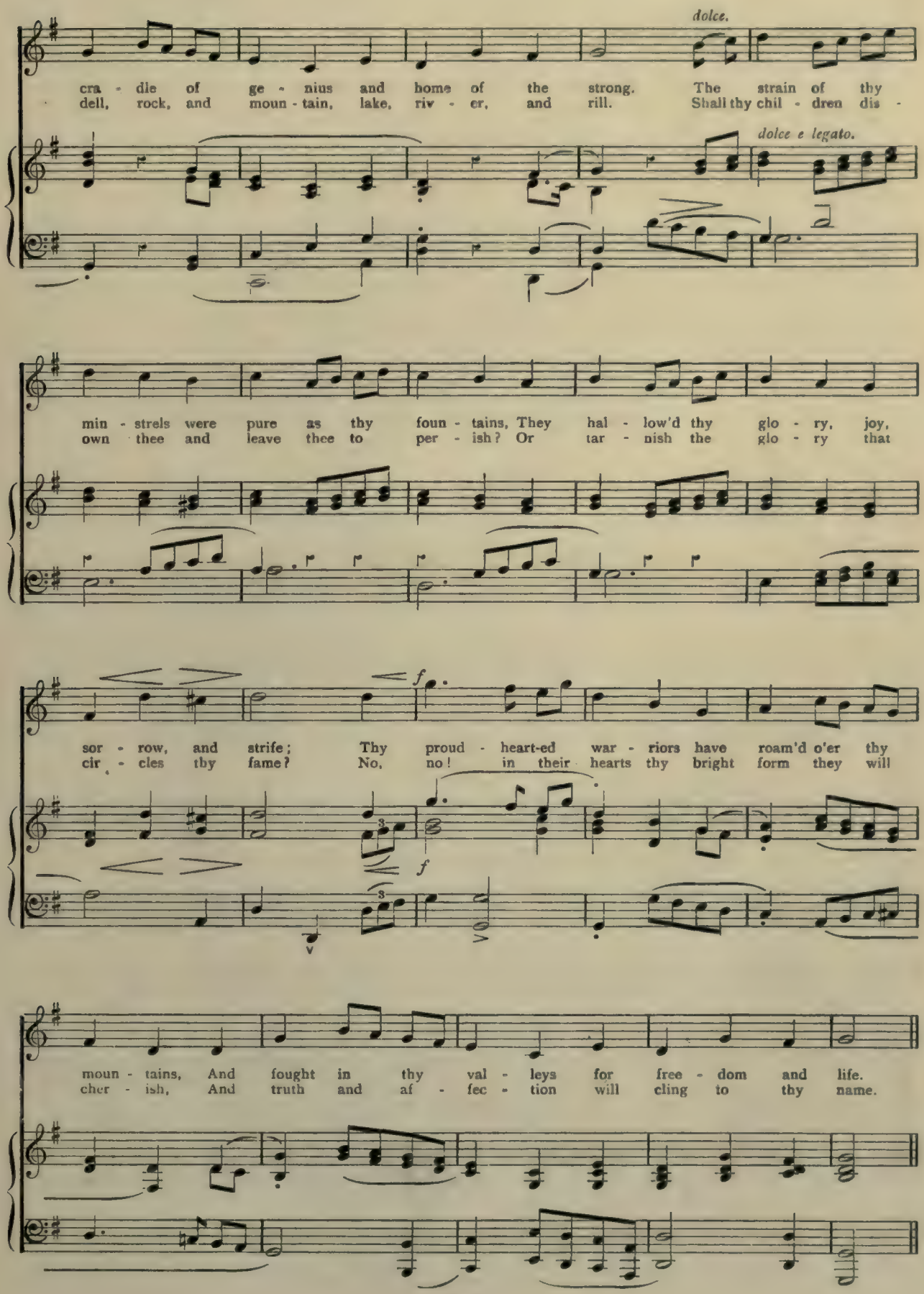
TALHAIARN. Air—"Llwyn Onn."

Con moto. ♩ = 112.

1. All hail to thee,
2. All hail to the

Cam - bria, the land of my fa - thers, I would I could make thee im - mor - tal in
coun - try where na - ture dis - clos - es Her charms in each val - ley and heath - cov - er'd

song; Thy vir - tues the muse from thy his - to - ry ga - thers, Thou
hill; 'Mid scenes where the spi - rit of beau - ty re - pos - es, In


dolce.
cra - dle of ge - nius and home of the strong. The strain of thy
dell, rock, and moun - tain, lake, riv - er, and rill. Shall thy chil - dren dis -
dolce e legato.
min - strels were pure as thy foun - tains, They hal - low'd thy glo - ry, joy,
own thee and leave thee to per - ish? Or tar - nish the glo - ry that
f
sor - row, and strife; Thy proud - heart-ed war - riors have roam'd o'er thy
cir - cles thy fame? No, no! in their hearts thy bright form they will
f
moun - tains, And fought in thy val - leys for free - dom and life.
cher - ish, And truth and af - fec - tion will cling to thy name.

Cadair Idris.

GIRLS—*Dark dress, shepherd's plaid shawl, striped apron, high Welsh hat, over white muslin cap.*

Being Celts, the Welsh should have many dances, but very few are set down.

At feasts full merry is the throng,
With Harp and Pipe and Dance and Song.

And they dance the Hornpipe, though no pipe can equal in popularity the Welsh harp.

It is said (and the Guild has often quoted the old saying to that friend and patron of dancing for Bermondsey children, Lord Llangattock) that three things were indispensable to a baron of the olden times—a virtuous wife, a cushioned chair, and a well-tuned harp.

Two airs are great favourites in Wales from time immemorial—Sellenger's Round, or the Beginning of the World (for description of which see "Guild of Play Book," Part I, page 41) and "My wife shall have her way."

The movement described below is a fitting compliment to the setting chosen for this book of the Hornpipe, Reel, and Irish Jig.

O GIVE ME A COT.

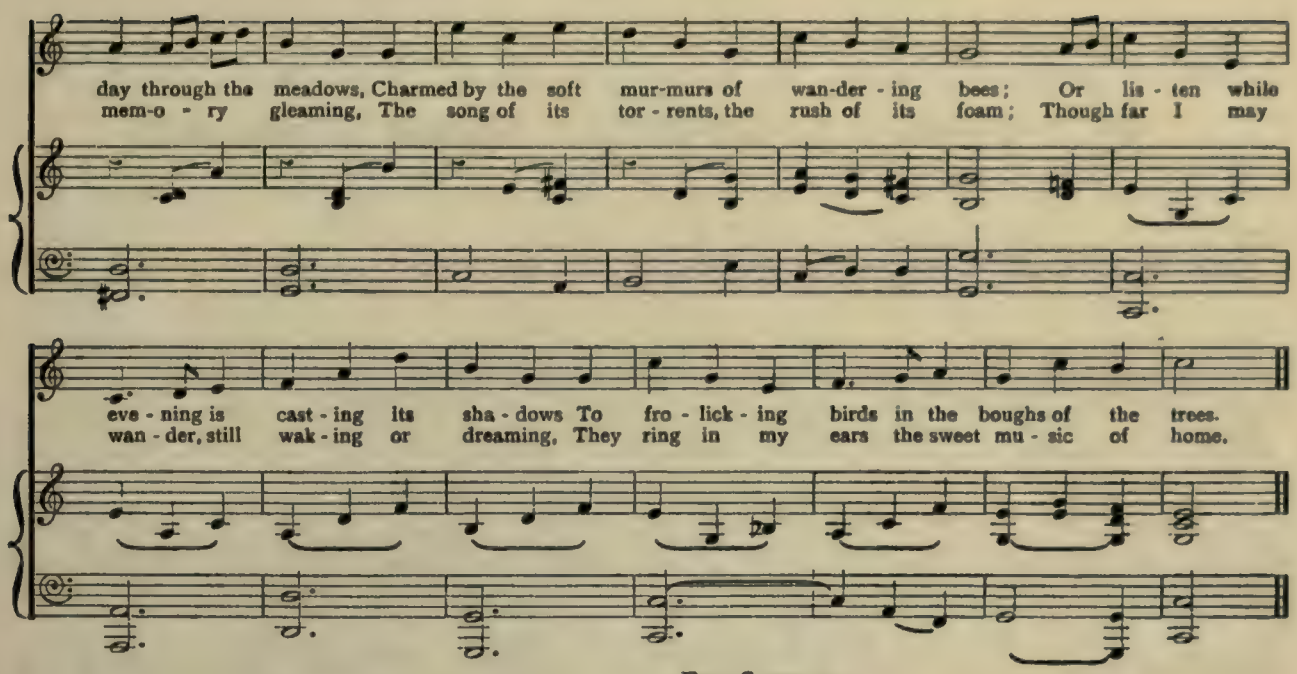
1st Verse by Prof. D. ROWLANDS, B.A.
2nd Verse by FLORENCE HOARE.

Welsh Melody, "Cadair Idris."

♩ = 138.

mp

1. O give me a cot in the land of the mountains, Se - clu - ded Me - rion - eth, whose name I love well, There let me a - bide a - mid tor - rents and foun-tains, That leap on the hill - side and spring in the dell. O would I might ram - ble all
2. O give me the vales with fresh green-ness en - fold - en, All gemmed with the flow - ers that glad - den each glade, The blue of its skies that the dawn tints to gold - en, The glow of its sun - set, the cool of its shade. O land of en - chant-ment, with



FOR COUPLES.

I.	(1) Point right foot (2nd position).	1 *beat*	
	Bring left foot behind right.	1 *beat*	
	Hop on left foot (while pointing right foot to left knee).	1 *beat*	
	This four times to right, springing on right foot on last beat of 4th bar, instead of pointing right foot to left knee.		4 *bars*
	Repeat (1) to left.		4 *bars*
II.	Point right foot (4th position), hopping on left.	1 *beat*	
	Point right foot (2nd position), hopping on left.	1 *beat*	
	Raise right foot to side, hopping on left.	1 *beat*	
	Bring right foot behind left.	1 *beat*	
	Step to left with left foot.	1 *beat*	
	Bring right foot behind left again.	1 *beat*	
	This to left and right alternately four times.		8 *bars*
III. Step H.	Face partners.		
IV.	Eight times, moving round in a circle, passing left shoulders.		
	The girl on left hand side now places her right hand on her partner's left shoulder, the girl on the right placing her left hand on her partner's right shoulder.		
	Point right foot (2nd position)	1 *beat*	
	Bring left foot behind right	1 *beat*	
	Hop on left foot (while pointing right foot to left knee).	1 *beat*	
	This four times, moving in a circle to right, springing on right foot on the last beat of 4th bar, instead of pointing right foot to left knee.		4 *bars*
V.	Repeat, moving round to left.		4 *bars*
	(5) Run forward three short steps on toes (beginning with right foot, bending slightly forward).	3 *beats*	
	Point left foot, 4th position, hopping on right	1 *beat*	
	Point left foot to right knee, hopping on right.	1 *beat*	
	Throw left foot out in front (straight knee, hopping on right foot).	1 *beat*	
	Repeat (5), beginning with left foot.		4 *bars*
	Spring to right on right foot, bring left close behind, and make a country bob or curtsey.		2 *bars*
	Run back three short steps, beginning with left foot		1 *bar*
	Jump, bringing feet in 1st position.		1 *bar*
	The whole of Fig. 5 to be repeated, curtseying to finish instead of the jump.		8 *bars*

5.—THE UNITED KINGDOM.

Imperial England.

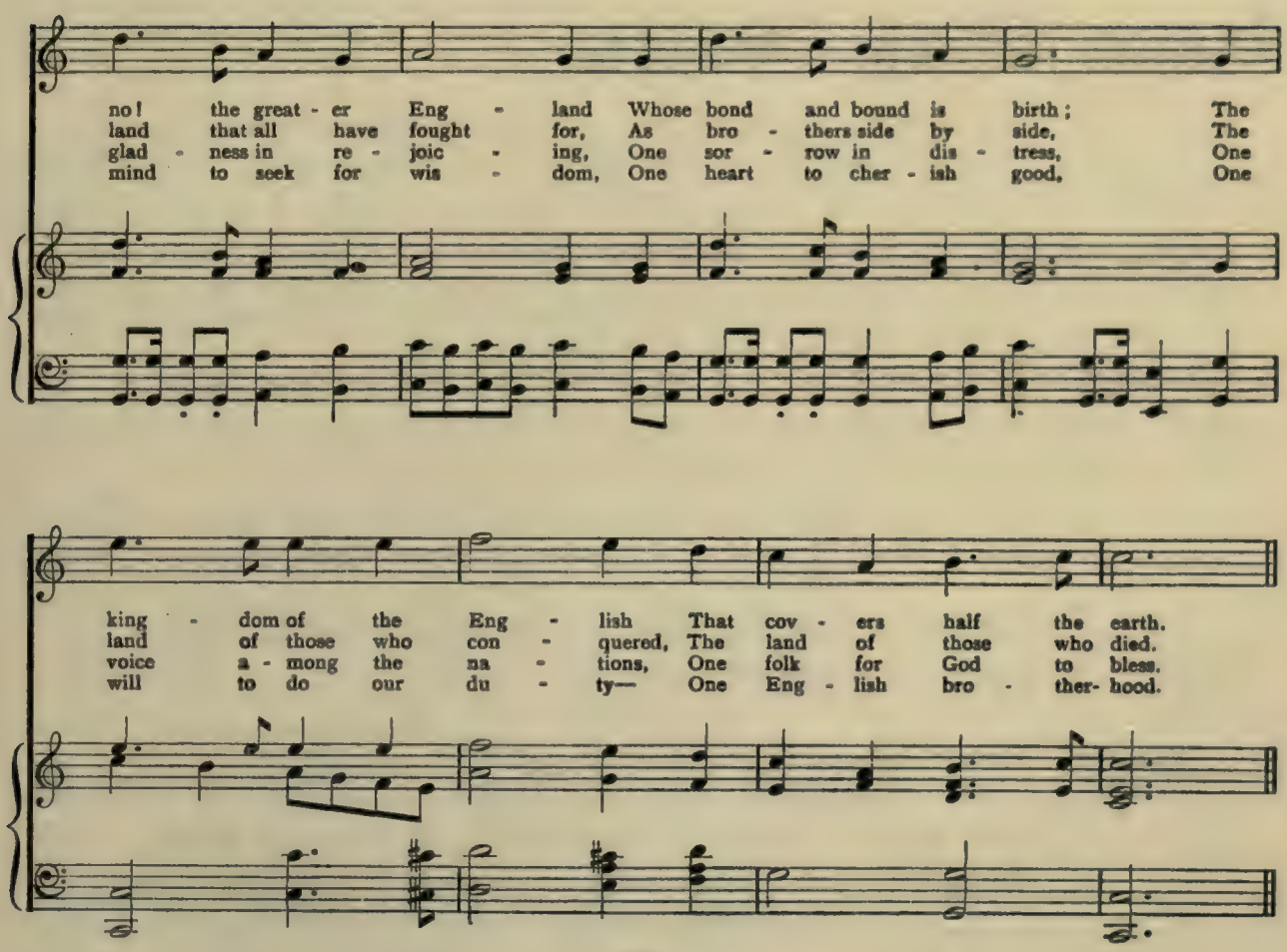
OWEN OLIVER, by per. GORDON SMITH.

Allegro maestoso. ♩ = 126.

f

1. Three cheers for Eng - land, Eng - land, That round the world o'er - laps, Not
2. Three cheers! Im - pe - rial Eng - land! The land of lib - er - ty, The
3. Three cheers! u - nit - ed Eng - land! One land of e - qual laws, One
4. One old he - ro - ic mem - 'ry That spans the great di - vide, That

just the lit - tle is - land They mark up - on the maps. No,
land of Brit - ish, Ir - ish, And Eng - lish o - ver - seas; The
land where all are free - men, One King, one flag, one cause; One
binds the Eng - lish liv - ing To Eng - lish who have died; One


no! the great - er Eng - land Whose bond and bound is birth; The
land that all have fought for, As bro - thers side by side, The
glad - ness in re - joic - ing, One sor - row in dis - tress, One
mind to seek for wis - dom, One heart to cher - ish good, One
king - dom of the Eng - lish That cov - ers half the earth.
land of those who con - quered, The land of those who died.
voice a - mong the na - tions, One folk for God to bless.
will to do our du - ty— One Eng - lish bro - ther- hood.

5634

Union Jack Dance.

An Empire Day festival, where the settings given in this book of the National Dances have been used, will find in this "Union Jack Dance" a fitting finale or climax.

Combining as it does spectacular effect with sound dramatic movement, capable of infinite addition of numbers according to circumstances, this dance cannot fail to make its message of unity, peace, and goodwill clear to all beholders, and will be found of the greatest use upon all patriotic occasions either in the schoolroom or in the playground.

Four children, representing England, Ireland, Scotland, and Wales, stand in a square, each holding a flag.

I.	Step C.	Twice towards centre of square, beginning with right foot, and waving flag up to right and down to left.	2 *bars*
		Point right foot towards centre, waving flag to the ground, bending to right.	1 *bar*
		Transfer weight to right foot and point left foot (facing out), bending to left, with flag held above head.	1 *bar*
	Step C.	Twice, beginning with left foot, getting back to original place.	2 *bars*
		Point left foot (facing out), bending to left, flag held above head.	1 *bar*
		Transfer weight to left foot and point right foot towards centre, waving flag to the ground, bending to right.	1 *bar*
		Repeat (1).	8 *bars*
II.		Step away from each other with outside feet, waving flags away from each other (1 beat), bring inside feet behind (3rd position), rising on toes (1 beat).	1 *bar*
		Repeat, beginning with inside feet, waving flags towards each other.	1 *bar*
	Step C.	Twice, turning away from each other, completing a circle, and waving flags.	2 *bars*
		Repeat (2).	4 *bars*
III.	Step B.	Twice, beginning with right foot, all moving round in a circle to right, changing places (2 bars).	
		Point right foot outside square, waving flags to the ground (1 bar).	
		Point left foot towards centre, bending to left, with flag held above head (1 bar).	
		This is done with right and left foot alternately till original places are reached.	16 *bars*
		Repeat Fig. 1, but on reaching the centre the second time, instead of bending to the left, all hold flags in centre, forming a tent.	16 *bars*

THE DANCE OF THE ROSE, SHAMROCK, THISTLE, AND LEEK (with National Flag).

Introduction.

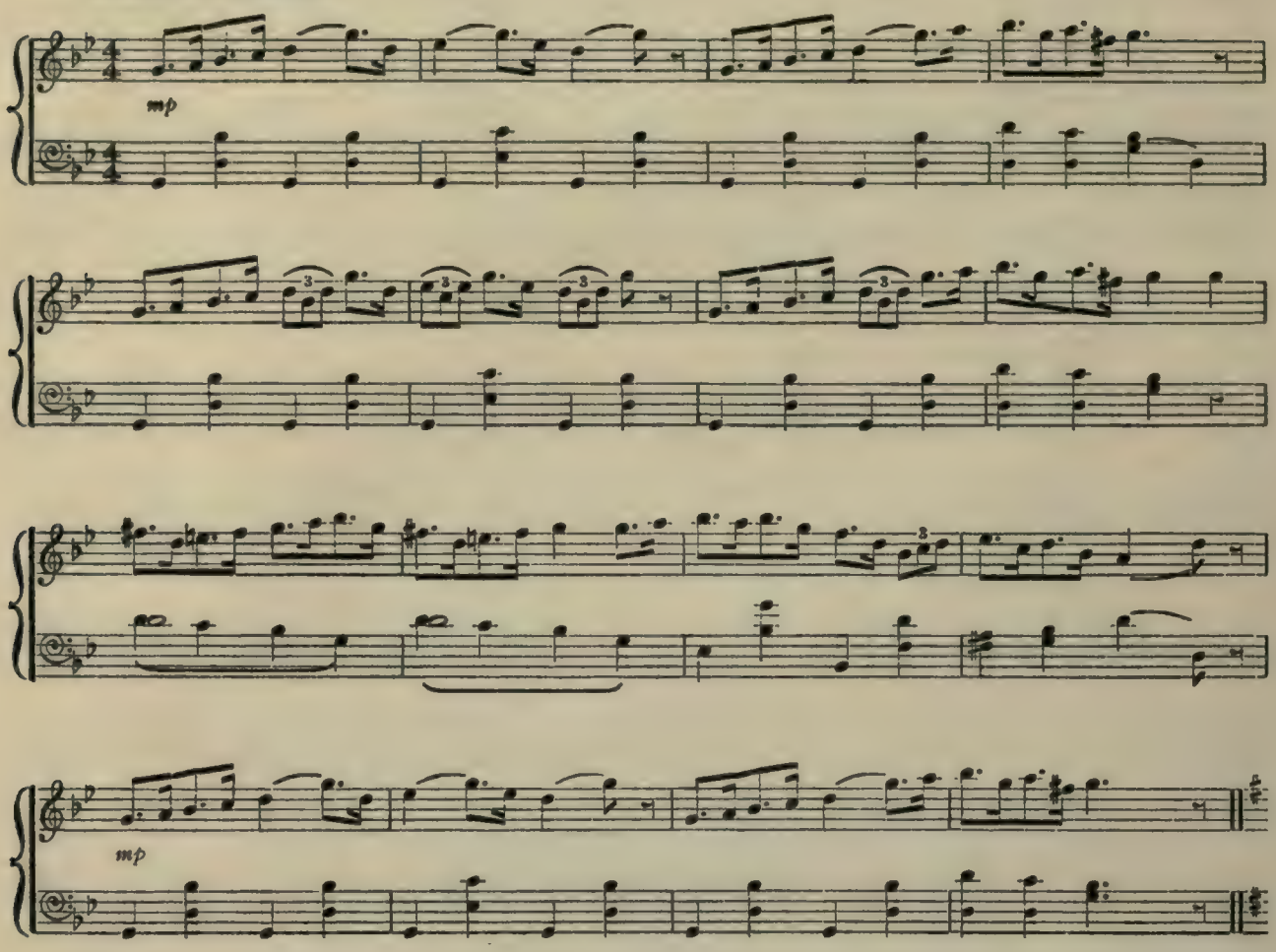
f

The Bailiff's Daughter of Islington.

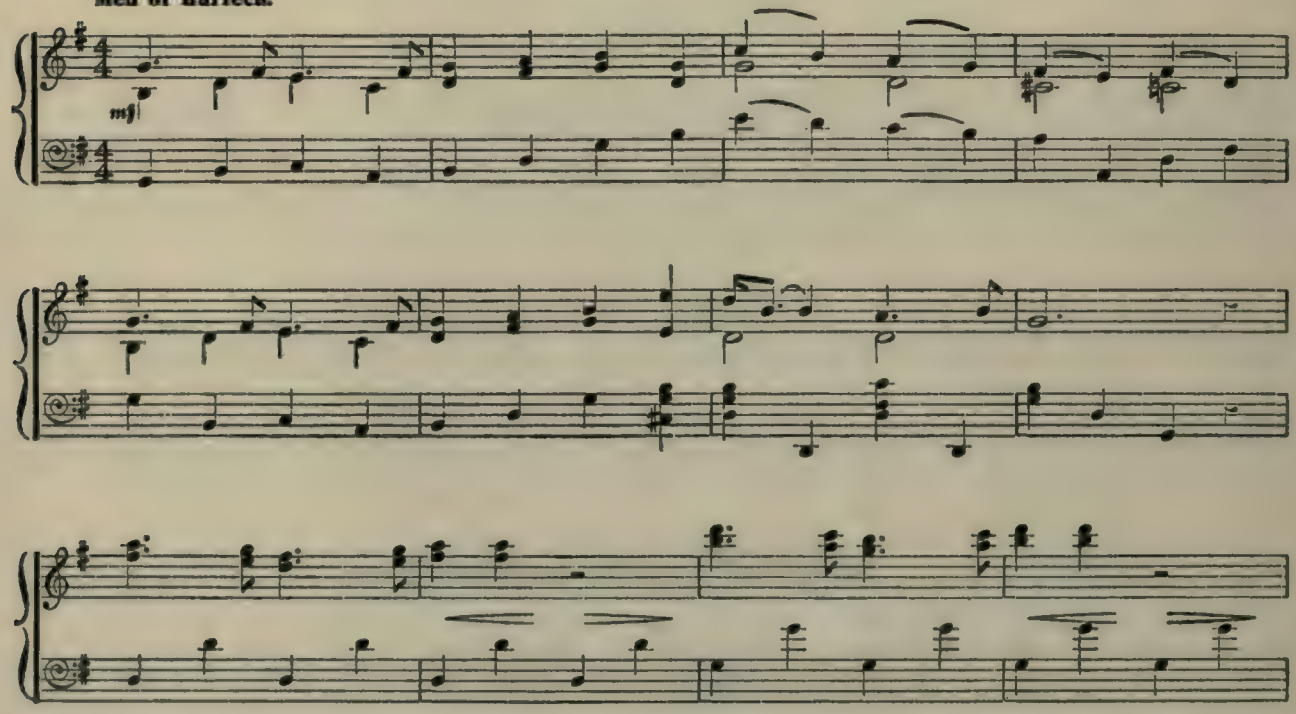
mf

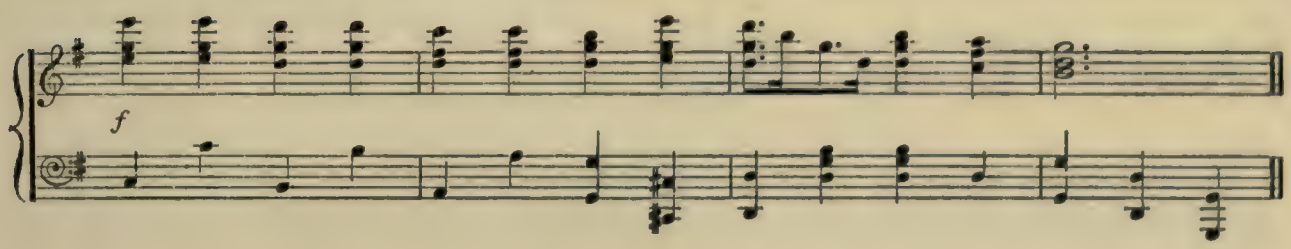
The Wearing of the Green.

Charlie is my Darling.



Men of Harlech.





Four children, representing England, Ireland, Scotland, and Wales, stand in a square, each holding a flag.

I.	Step C.	Twice towards centre of square, beginning with right foot, and waving flag up to right and down to left.	2 *bars*
		Point right foot towards centre, waving flag to the ground, bending to right.	1 *bar*
		Transfer weight to right foot and point left foot (facing out), bending to left, with flag held above head.	1 *bar*
	Step C.	Twice, beginning with left foot, getting back to original place.	2 *bars*
		Point left foot (facing out), bending to left, flag held above head.	1 *bar*
		Transfer weight to left foot and point right foot towards centre, waving flag to the ground, bending to right.	1 *bar*
		Repeat (1).	8 *bars*

* * *

II.		Step away from each other with outside feet, waving flags away from each other (1 beat), bring inside feet behind (3rd position), rising on toes (1 beat).	1 *bar*
		Repeat, beginning with inside feet, waving flags towards each other.	1 *bar*
	Step C.	Twice, turning away from each other, completing a circle, and waving flags.	2 *bars*
		Repeat (2).	4 *bars*
III.	Step B.	Twice, beginning with right foot, all moving round in a circle to right, changing places (2 bars).	
		Point right foot outside square, waving flags to the ground (1 bar).	
		Point left foot towards centre, bending to left, with flag held above head (1 bar).	
		This is done with right and left foot alternately till original places are reached.	16 *bars*
		Repeat Fig. 1, but on reaching the centre the second time, instead of bending to the left, all hold flags in centre, forming a tent.	16 *bars*

Auld Lang Syne.

BURNS. Scottish Air.

Andante moderato. *mf*

1. Should auld ac - quaint-ance be for - got, And nev-er brought to min'? Should auld ac - quaint-ance be for - got, And days o' lang syne?
2. We twa hae run a - bout the braes And pu'd the gow - ans fine, But we've wan - der'd mony a wea - ry foot Sin' auld lang syne.
3. We twa hae paid - l't i' the burn, Frae morning sun till dine, But seas be - tween us braid ha'e roar'd Sin' auld lang syne.
4. And here's a hand, my trust - y frien', And gie's a hand o' thine; We'll tak' a cup o' kind - ness yet For auld lang syne.

mf

f

For auld lang syne, my dear, For auld lang syne, We'll tak' a cup o' kind - ness yet For auld lang syne.

f

Scandinavia.

6.—SCANDINAVIA.

Scandinavia has over two hundred ancient ballads, for the most part relating to the dance.

The group of three which follow—from Denmark, Norway, and Sweden respectively—owe their primary origin to old customs of the various countries.

The Scandinavian dances are lively, and essentially national.

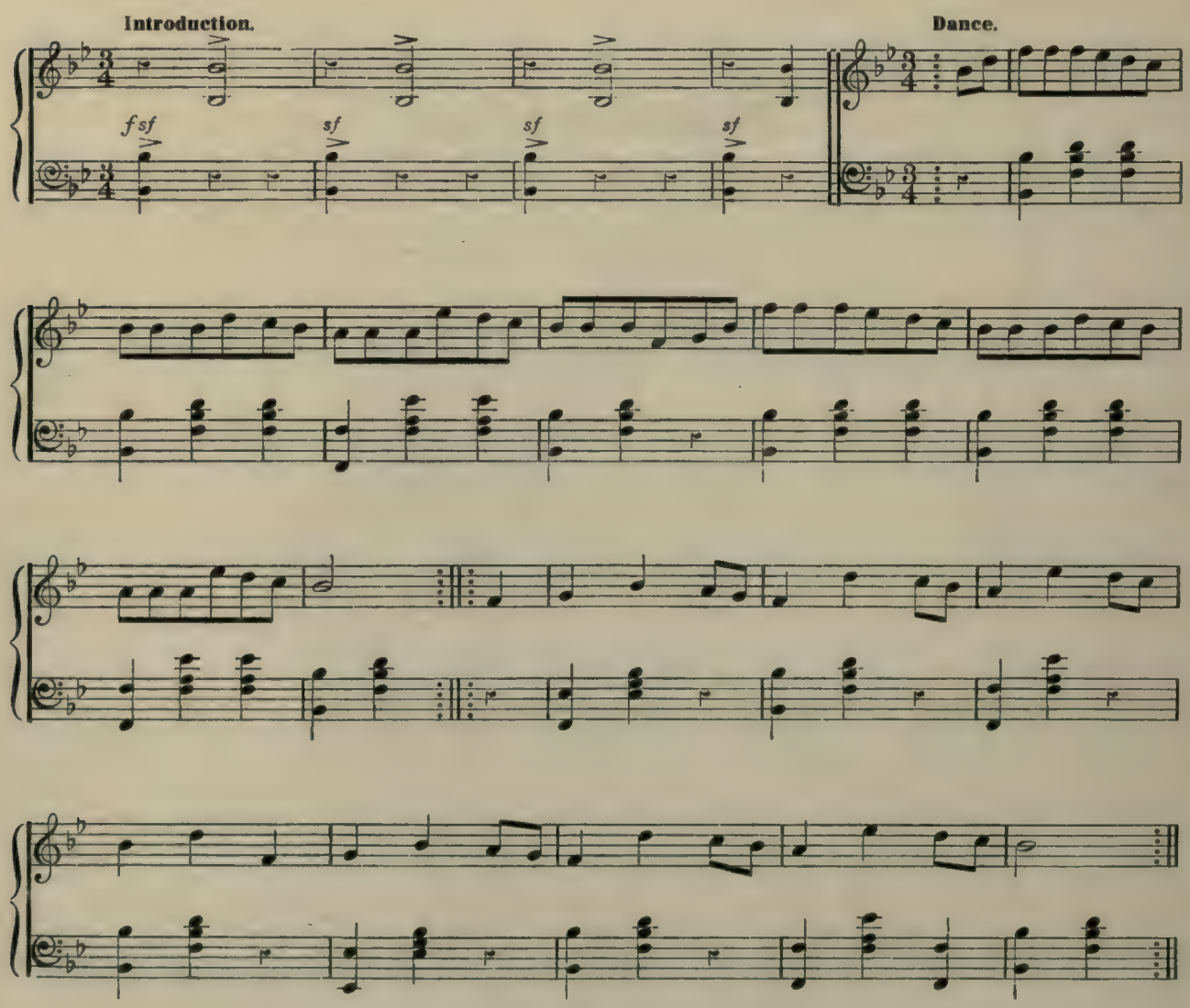
Until quite recently ministers in their gowns would share in such innocent amusements, and thereby doubtless attracted greater numbers to their congregations.

1. Denmark.

BOYS—*Blue knee breeches, brown coat, embroidered waistcoat, felt hat.*

GIRLS—*Yellow skirt, pale blue Swiss bodice, white blouse, striped apron, white cap.*

DANISH DANCE.



* For two couples, who stand facing each other, a considerable distance apart, with girl's left hand on boy's right shoulder, boy's right hand round girl's waist.

❀ ❀ ❀

I. Couples run towards each other with very light springing steps, kicking heels out behind, and girls bending slightly forward; when couples meet, the boys link left arms, and all run round and round in a circle to right. 8 *bars*

❀ ❀ ❀

Boys take left hands instead of linking left arms (marking time with running steps, stationary position), and hold the girls' left hand in their right to guide them underneath the boys' joined hands.

The girls run underneath and round partner, then girls and boys face each other, all cross hands and run round to right, couples finishing in original position, only in opposite places. 8 *bars*

❀ ❀ ❀

II. The boys take the girls' left hand in their right.

Step H. Four times, smoothly executed, beginning with outside feet, and swinging inside arms forward and back. 4 *bars*

The boy places his right hand round girl's waist, joining his right hand to her left, and waltz together. 4 *bars*

Repeat (2), getting back to original places*. 8 *bars*

Repeat I and II.

2. Norway.

NORWEGIAN NATIONAL SONG.

BJÖRNSTJERNE BJÖRNSON. RIKARD NORDRAAK.

mf *Tempo di marcia.*

1. Yes, we love this coun - try as it stands a - bove the sea,
2. Har - old saved our coun - try with his gal - lant host of men,
3. Pea - sants ground their ax - es when the foe - men did in - vade,

f

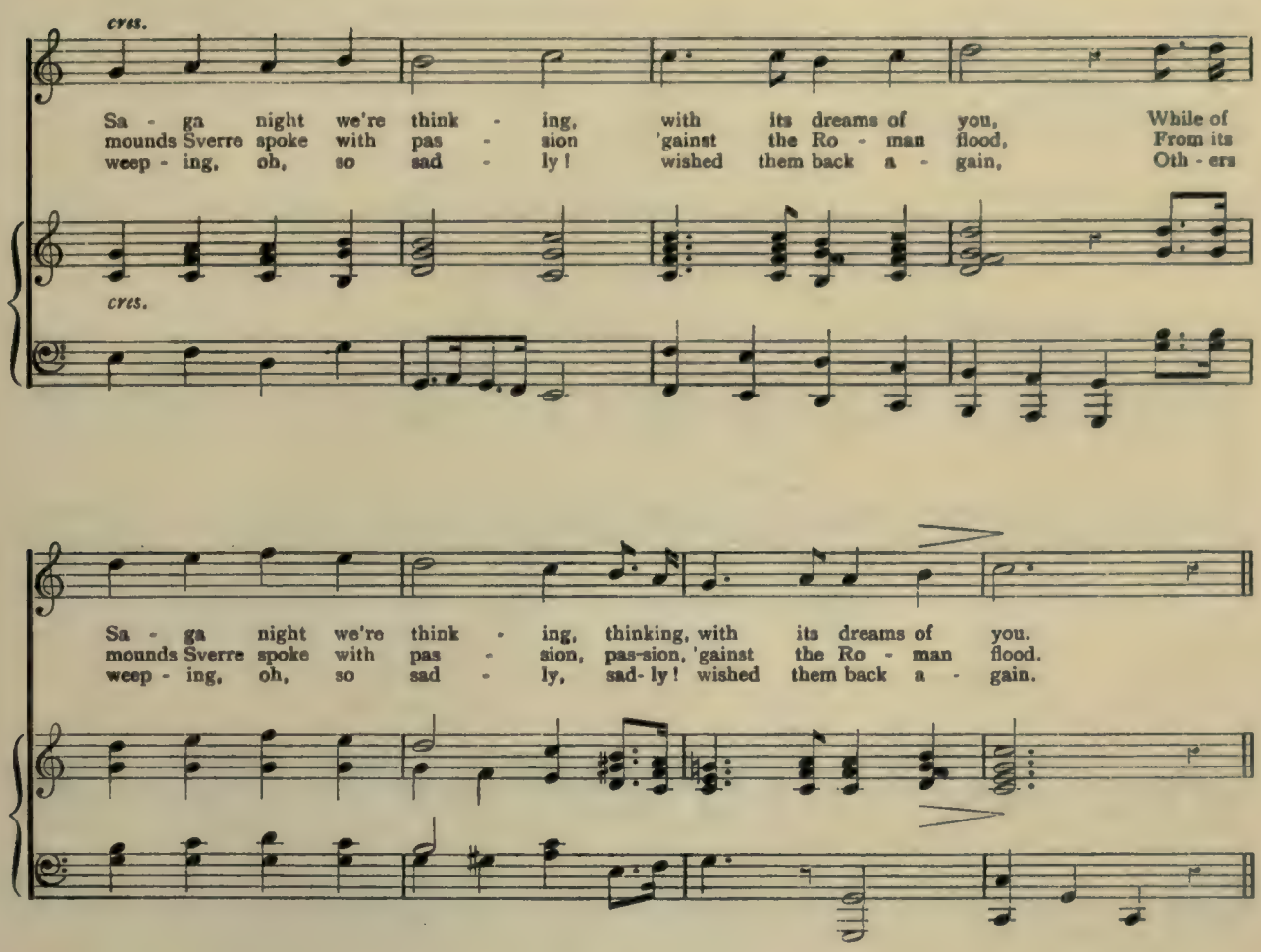
Pine - crown'd, weath - er - beat - en, with its thou - sand homes so free!
Haa - kon saved the land from plun - der, Ey - vind sang songs then.
Tor - densk-jold flashed warn - ings which shone bright in ev - 'ry glade,

f

mf

Yes, we love our rug-ged coun - try, fa - thers, mo - thers, too, While of
On the land the cross was paint - ed, Ol - af gave his blood; From its
Wo - men gave their ser- vice brave - ly, fought just like the men; Oth - ers

mf



4 Norsemen great and small, be thankful unto God the great,
Who led Norway through the dark and saved her in dire strait;
Deeds of fathers, tears of mothers, aid us through the night,
Help us, Lord, and with Thy blessing, save dear Norway's right,
Help us, Lord, and with Thy blessing, blessing, save dear Norway's right.

5 Yes, we love this country as it stands above the sea,
Pine-crowned, weather-beaten, with its thousand homes so free!
Yes, we love our rugged country, fathers, mothers too,
While of Saga night we're thinking, with its dreams of you,
While of Saga night we're thinking, thinking, with its dreams of you.

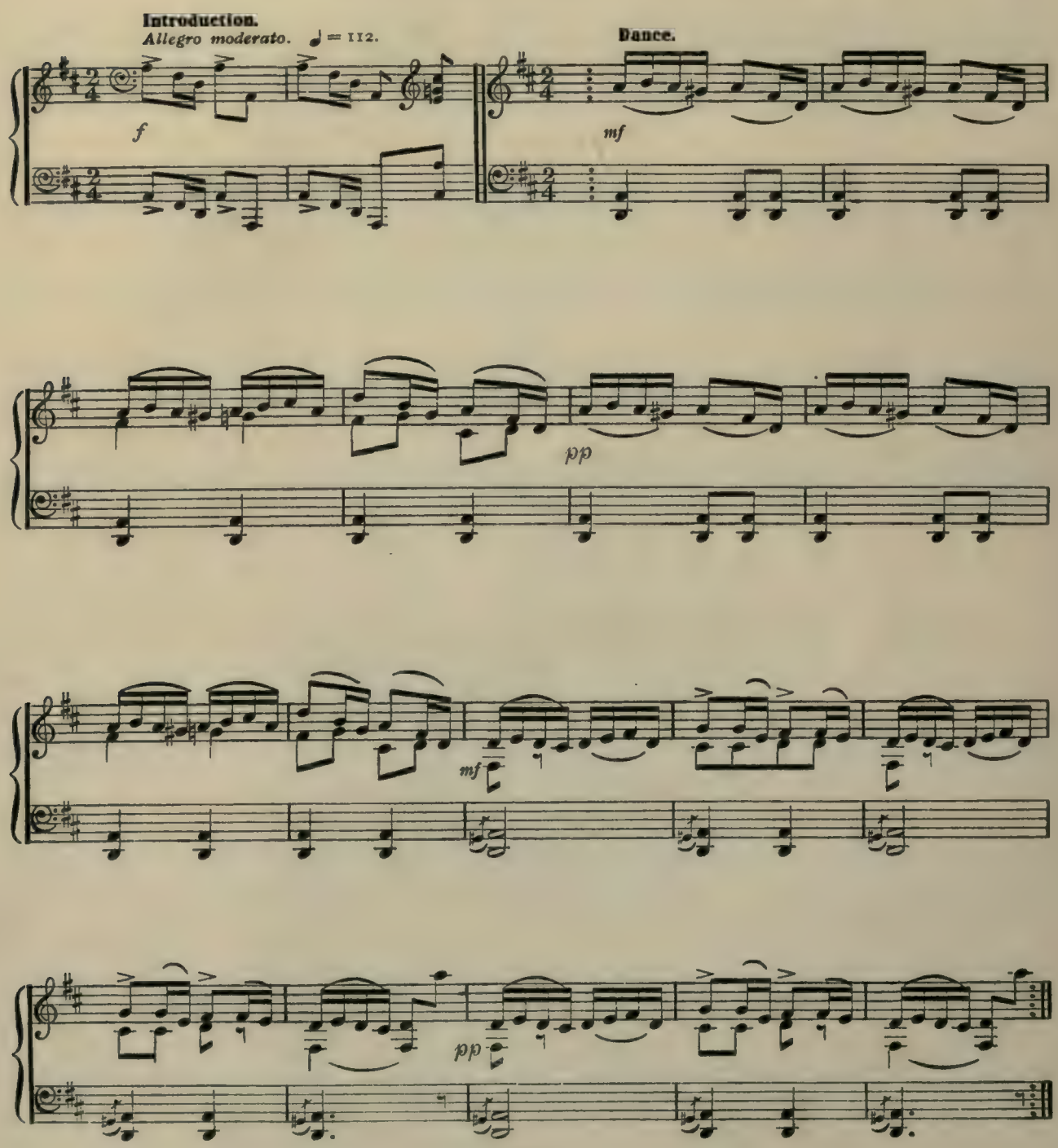
5634

This arrangement by Alfred Moffat is taken from "Characteristic Songs and Dances of all Nations," by permission of Messrs. Bayley & Ferguson.

NORWEGIAN POLKA (HALLING).

BOYS—*Light knee breeches, white shirt, blue sleeveless coat, brown hat.*

GIRLS—*Blue skirt, white blouse, short embroidered jacket, white cap.*



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This arrangement by Alfred Moffat is taken from "Characteristic Songs and Dances of all Nations," by permission of Messrs. Bayley & Ferguson.

I.		Couples stand round the room, with girl's left hand in boy's right.	
	Step B.	(1) Four times, beginning with inside feet.	4 *bars*
	Step C.	Four times, beginning with inside feet, and swinging inside arms backwards and forwards.	4 *bars*
		Repeat (1), moving round the room in a circle.	16 *bars*

❀ ❀ ❀

II.		(2) The boy kneels and the girl dances Step B round him (holding right hands).	4 *bars*
		Repeat (2), the girl kneeling and the boy dancing round her.	4 *bars*

❀ ❀ ❀

III.		(3) The boy places both hands on girl's hips, facing her, she holds out her dress, and they polka together across the room, the girl moving backwards, beginning with her left foot, while the boy moves forward, beginning with his right foot.	4 *bars*
		Repeat (3), this time the girl moving forward and the boy backwards.	4 *bars*

❀ ❀ ❀

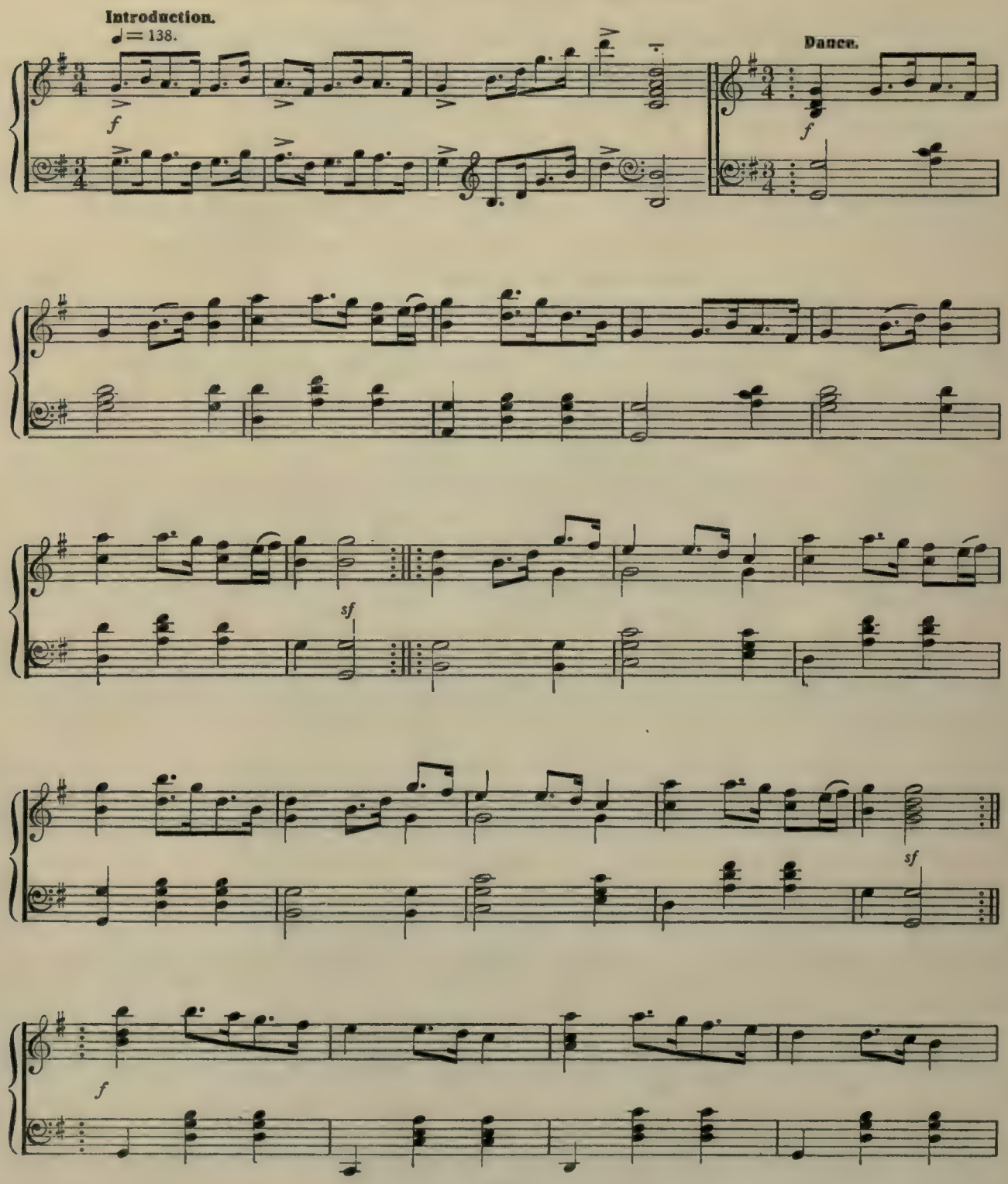
IV.		Cross arms behind partner's back, girl's right hand in boy's right, and her left hand in boy's left.	
	Step B.	(4) Four times turning round in a circle to left, the boy dancing backwards.	4 *bars*
		Repeat (4), moving round to right, this time with only three polka steps, and the girl dancing backwards.	3 *bars*
		Disengage hands, fold arms quickly, and jump, facing each other, with heels together.	1 *bar*

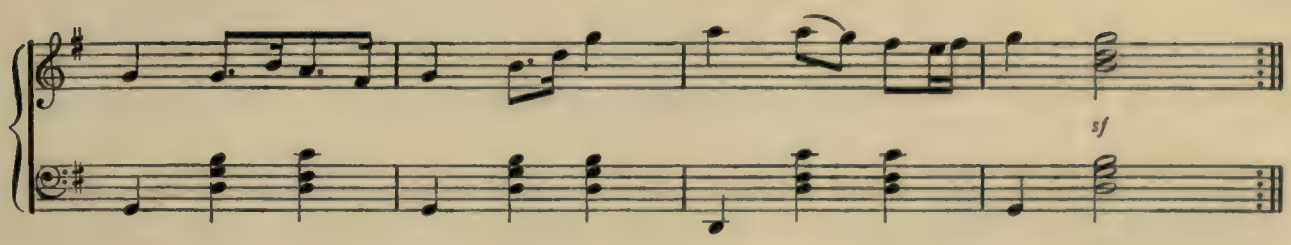
3. Sweden.

SWEDISH POLKA.

BOYS—*White knee breeches, blue coat, silver buttons, high black hat.*

GIRLS—*Striped skirt, short white jacket, high white cap.*





Couples stand round the room, with girl's left hand in boy's right.

I. **Step C.** (1) With a stamp on outside feet (1st beat). 1 *bar*

Repeat (1), beginning with inside feet. 1 *bar*

* * *

II. The boy hops on his left foot (raising right foot to left knee), then on his right foot, while the girl turns round, passing underneath her left arm, hopping first on her right foot, then on her left. 2 *bars*

* * *

III. The boy places his right arm round the girl's waist, with his left hand on his left hip, and the girl places her left hand on the boy's right shoulder, with her right hand on her right hip.

(3) Stamp forward with outside feet, and bring inside feet behind outside feet.

Hop on inside feet, raising outside feet to inside knee. 1 *bar*

Repeat (3). 1 *bar*

* * *

IV. Five running steps, turning round in a circle to left (boy moving backwards), lean back, looking at each other, and stamp on inside feet to finish. 2 *bars*

Repeat 1, 2, 3, 4.

7.—FRANCE.

French Reel.

Order, and a fine sense of proportion, have always been the characteristics of French dances, and even in provincial dancing were more or less observed.

At all times in France, as in Greece, dancing was considered a most necessary part of education, and during the French Revolution, when the refugees found a hospitable shelter in Britain, many members of aristocratic families made use of their talent to earn a livelihood.

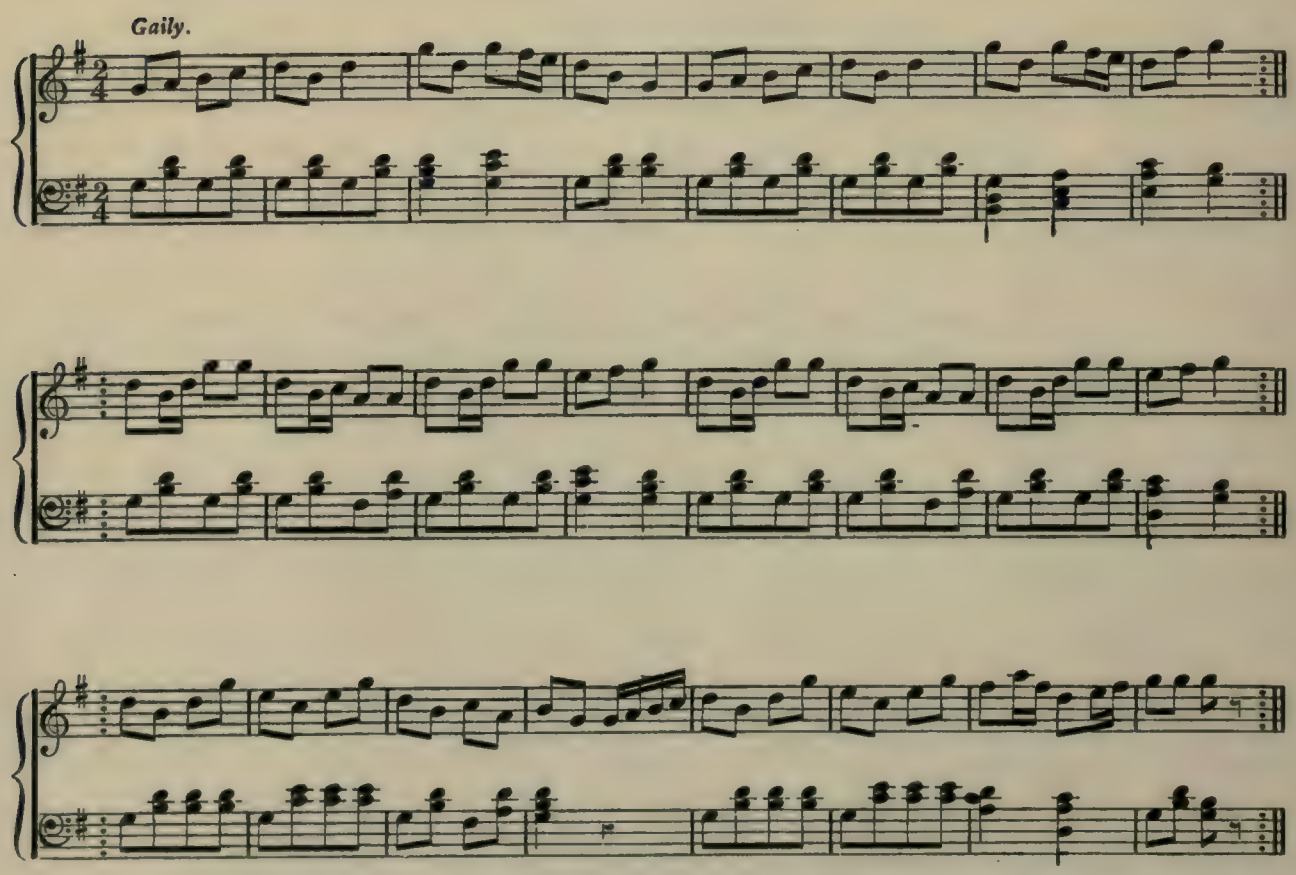
This specimen of a French Reel will be welcomed, as it is rare to find one thus set out in so clear and simple manner for use.

Its crisp yet courteous movement makes it a welcome addition to this collection.

FRENCH REEL.

BOYS—*Blue knee breeches, short black coat, turned down white collar, black felt hat.*

GIRLS—*Blue and white striped skirt, white blouse, blue apron, white cap.*



For four children standing thus :— X O

O X

I. (1) Face partner with feet in first position.

Shake right hands three times. 1 *bar*

Left hands placed on hips.

Repeat, shaking left hands. 1 *bar*

Face opposite couple, stamp forward on right foot, bring heels together, and repeat (1). 2 *bars*

II. (2) Clap both hands together, then right hands with opposite couple. 1 *bar*

Clap both hands together, then left hands with opposite couple. 1 *bar*

Clap all four hands together, then everyone clap hands three times to finish. 2 *bars*

III. Step C. (3) Three times, beginning with right feet, then stamp three times with feet in 1st position. 4 *bars*

Repeat (3). 4 *bars*

IV. All join in a circle, and take eight steps round to left looking at partner. 4 *bars*

Swing left feet in front of right with a stamp, and repeat to right. 4 *bars*

V. (5) Chain.

Give right hands across to opposite couple, and change places, with four marching steps. 2 *bars*

Give left hands and turn partner half-way round (4 steps), changing places. 2 *bars*

Repeat (5) back to places. 4 *bars*

8.—BRITTANY.

The Farandole.

Everything in Brittany gives a pretext for dancing.

The peasants will dance in moonlight after a hard day's work, and the ending of the vintage, or harvest, or gathering of the chestnuts or olives all finish with a dance.

These dances are sometimes held at night, and are very picturesque, as each dancer carries a lantern, making the dancers look like so many Will- o'-the-Wisps.

Like the Furry Dance, still danced at Helstone, in Cornwall, a youth preceded by fife and drum holds out a ribbon or handkerchief to his partner; she again does the same to another youth, and so on, till a long chain is formed.

The leader is implicitly obeyed as he leads all the figures of the dance, his flag signal being the message.

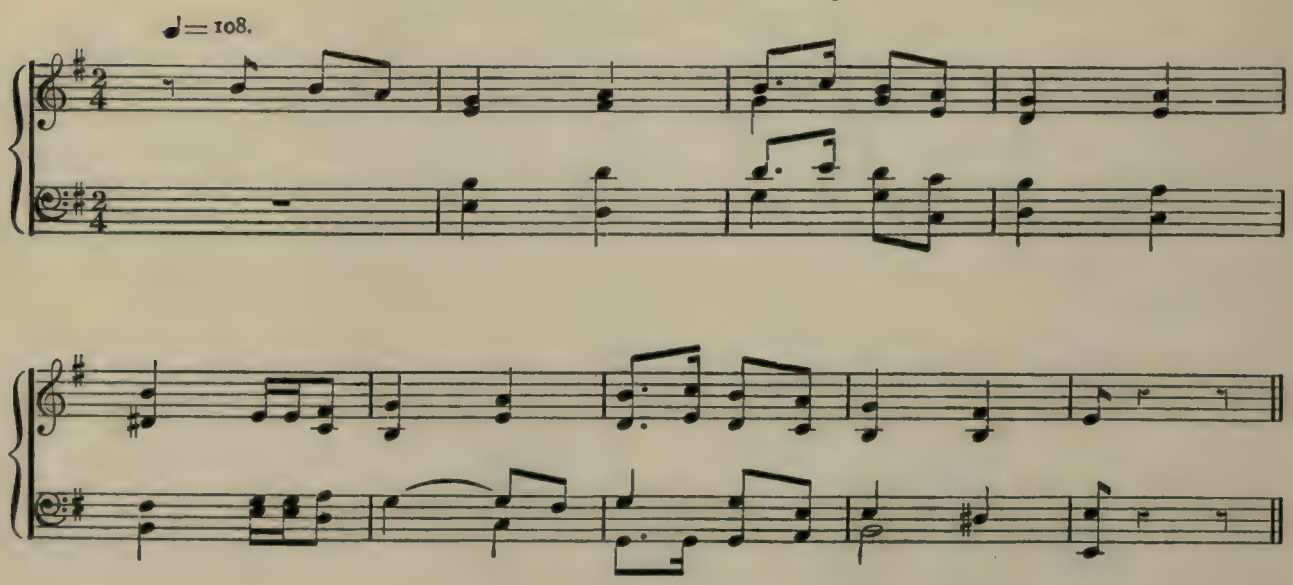
Sometimes he and his partner join hands, and the rest pass under the arch thus made, and the chain forms many a quaint undulation and zigzag winding.

The dance detailed below is capable of great elaboration, and will be found most useful for a coming-on or going-off at a festival.

A BRETON DANCE.

BOY—*Blue coat, coloured waistcoat, black knee breeches, large flat hat, with ribbons hanging at back.*

GIRL—*Black dress, broad white collar, white cap.*



(For any number of Children.)

Two couples take inside hands, and hold a ribbon in outside hands, joining the two couples together. The ribbons in lengths of 1½ to 2 yards.

* * *

I.	Step C.	Four times, advancing round the room, beginning with outside feet.	4 *bars*
	Step C.	Four times, the back couple advancing, while the front couple disengage hands, divide to right and left, running round to the back, where they take inside hands again (not leaving hold of the ribbons).	4 *bars*

This is done for 16 or 32 bars, moving round the room.

* * *

II.	Step H.	Four times advancing.	4 *bars*
	Step H.	Four times, the back couple advancing, while the front couple run backwards, passing between the back couple.	4 *bars*

As the back couple reach the front they disengage hands quickly and swing ribbons over head to the outside again.

Repeat (II) for 16 or 32 bars.

9.—GERMANY.

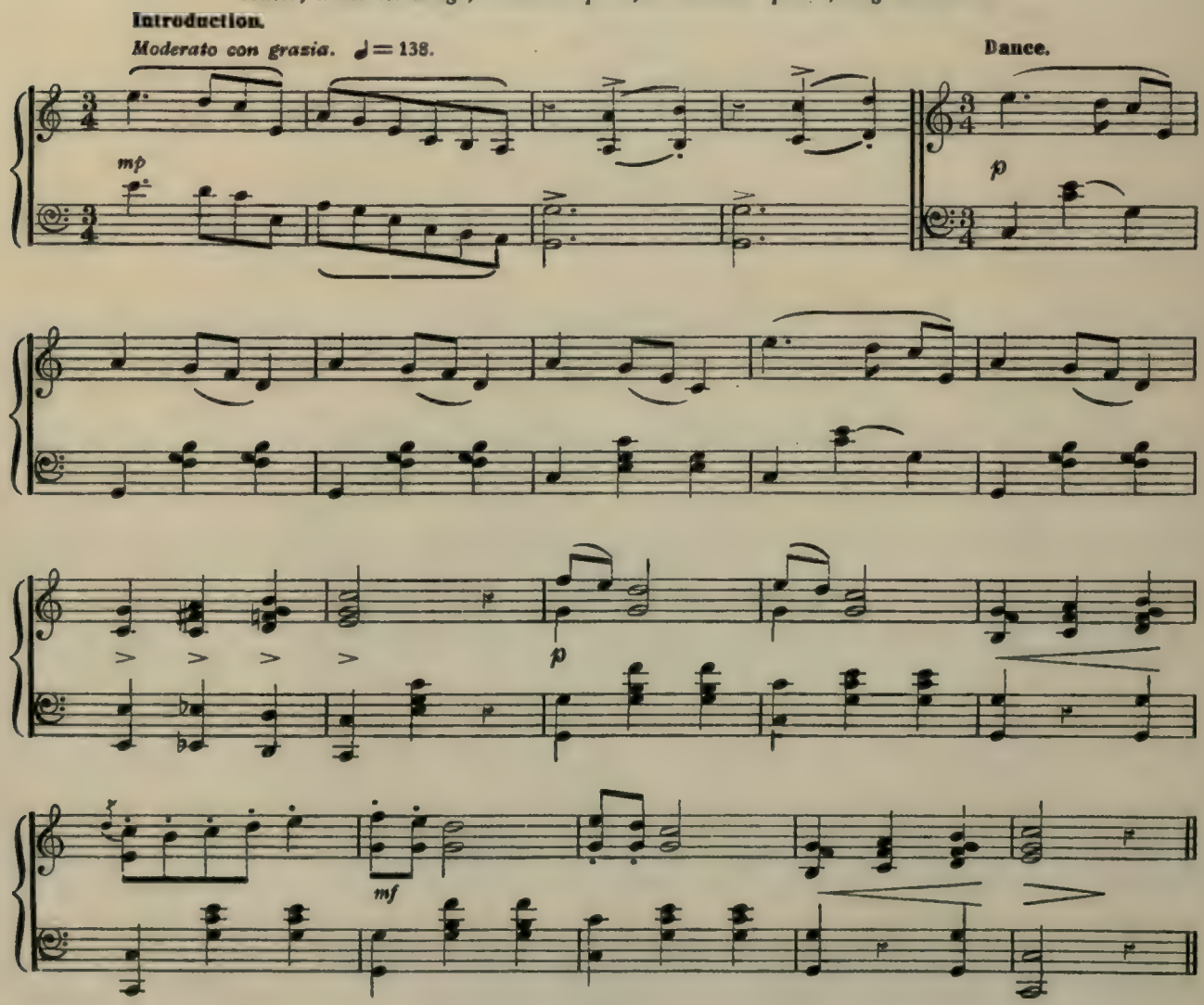
German Waltz.

This duet dance, or waltz, was originally called "Dreher" (turner), the very word "waltz" means turning. The first waltz tune was published in 1670, in a popular song "O du lieber Augustin," but it was 1812 before it appeared in England, where it met with strong opposition. The waltz was also danced in Switzerland, a country with but few dances, none of which are included in this collection—as the German waltz is also danced in Switzerland—which is not surprising, since it once formed part of Germany.

LÄNDLER (German Country Dance).

BOYS—*Black knickers, coloured stockings, grey coat, full white shirt, round green felt hat with ribbons.*

GIRLS—*Short full skirt of dark material, white blouse, short sleeves, black velvet Swiss bodice, white stockings, coloured apron, hair in two plaits, large black bow.*



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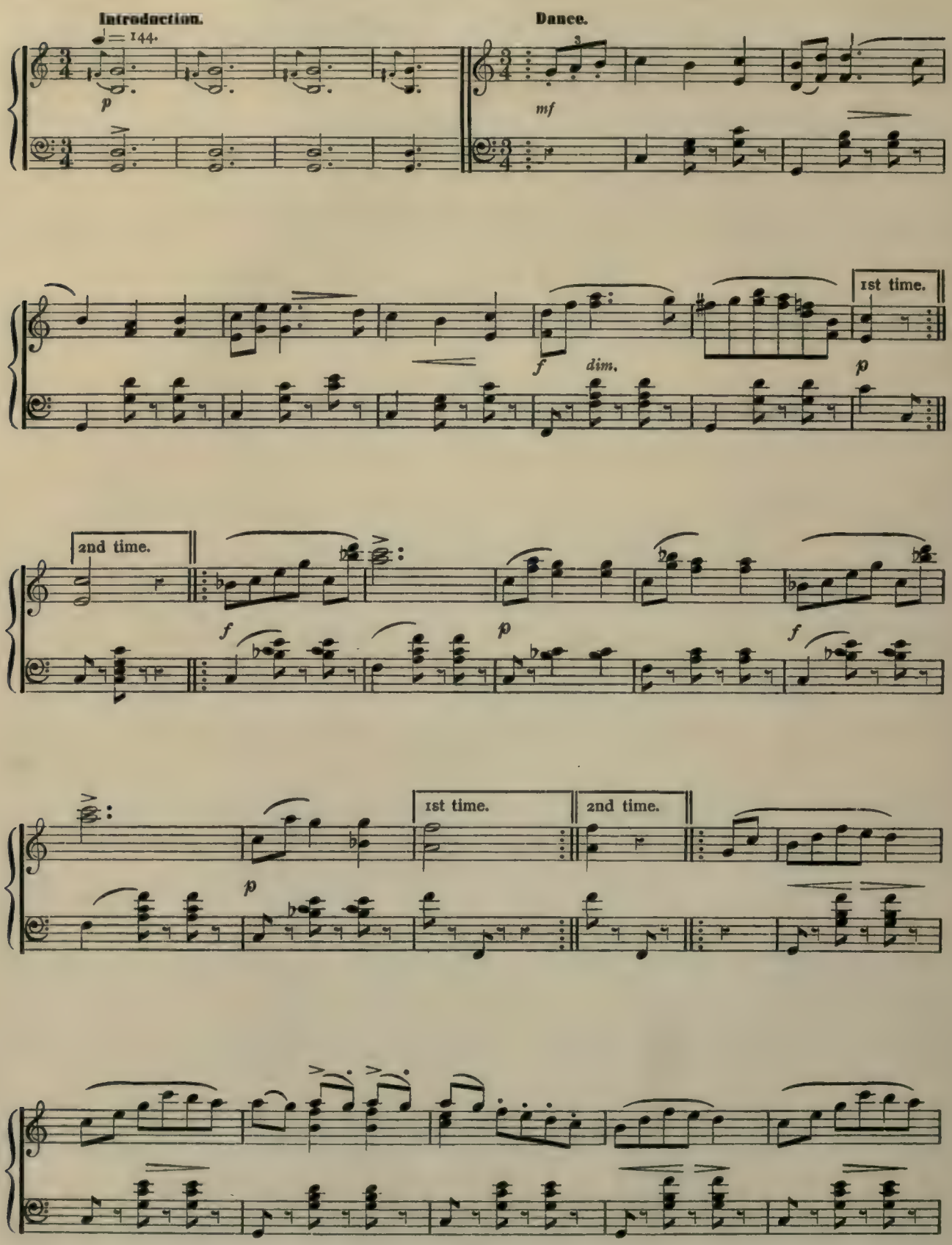
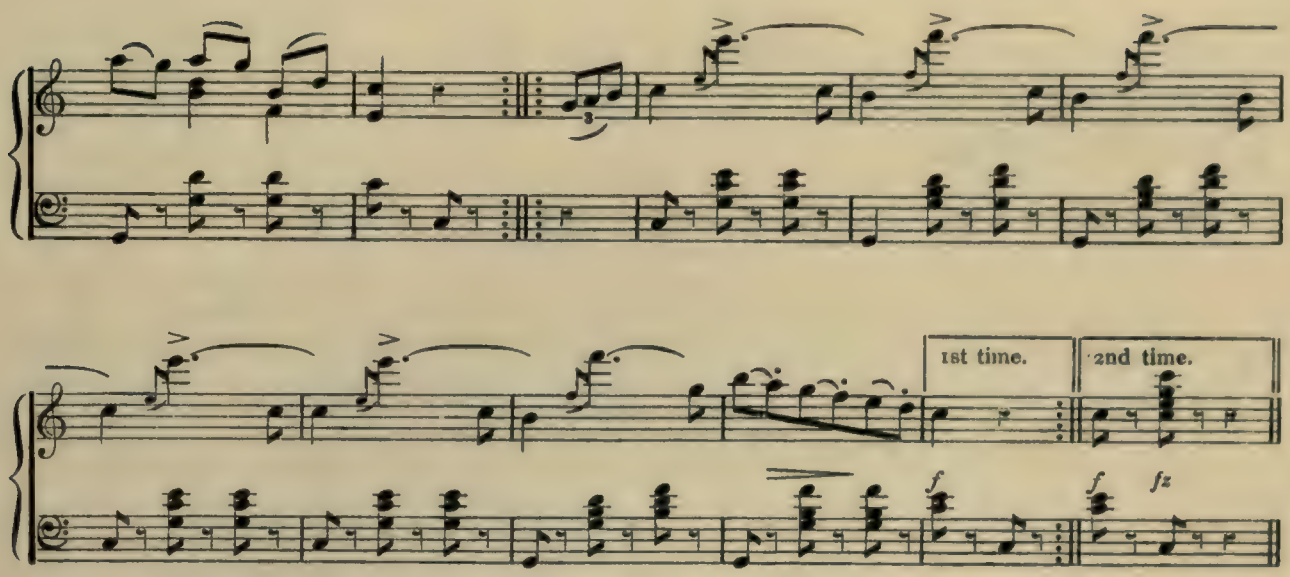
(For Couples.)

The boy places his right hand round the girl's waist, with her right hand in his left, and the girl places her left hand on the boy's right shoulder.

Step E.	(1) Twice, beginning with outside feet to side.	4 *bars*
	(2) Waltz, moving round the room.	4 *bars*
	Repeat (1) and (2).	8 *bars*
	(3) Separate from partner and face each other.	
Step C.	Once to right and once to left.	2 *bars*
Step C.	Twice taking right hands, changing places and passing right shoulders.	2 *bars*
	Repeat (3) to get back to places.	4 *bars*
	(4) The girl waltzes and reverses in a small circle, while the boy waltzes round the girl, taking longer steps.	8 *bars*
	Repeat (1), (2) ,(3), and (4), moving round the room.	32 *bars*

STYRIAN LÄNDLER (Another German Waltz).





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10.—ITALY.

Tarantella.

This dance is to Italy what the Irish Jig is to Ireland.

It is pre-eminently the National Dance.

It is sometimes danced by a man and woman, or sometimes by two, three, or more women at a time, all playing tambourines or castanets.

The Neapolitans use large-sized castanets, and the time of the music is gradually increased until the dancers positively *whirl.*

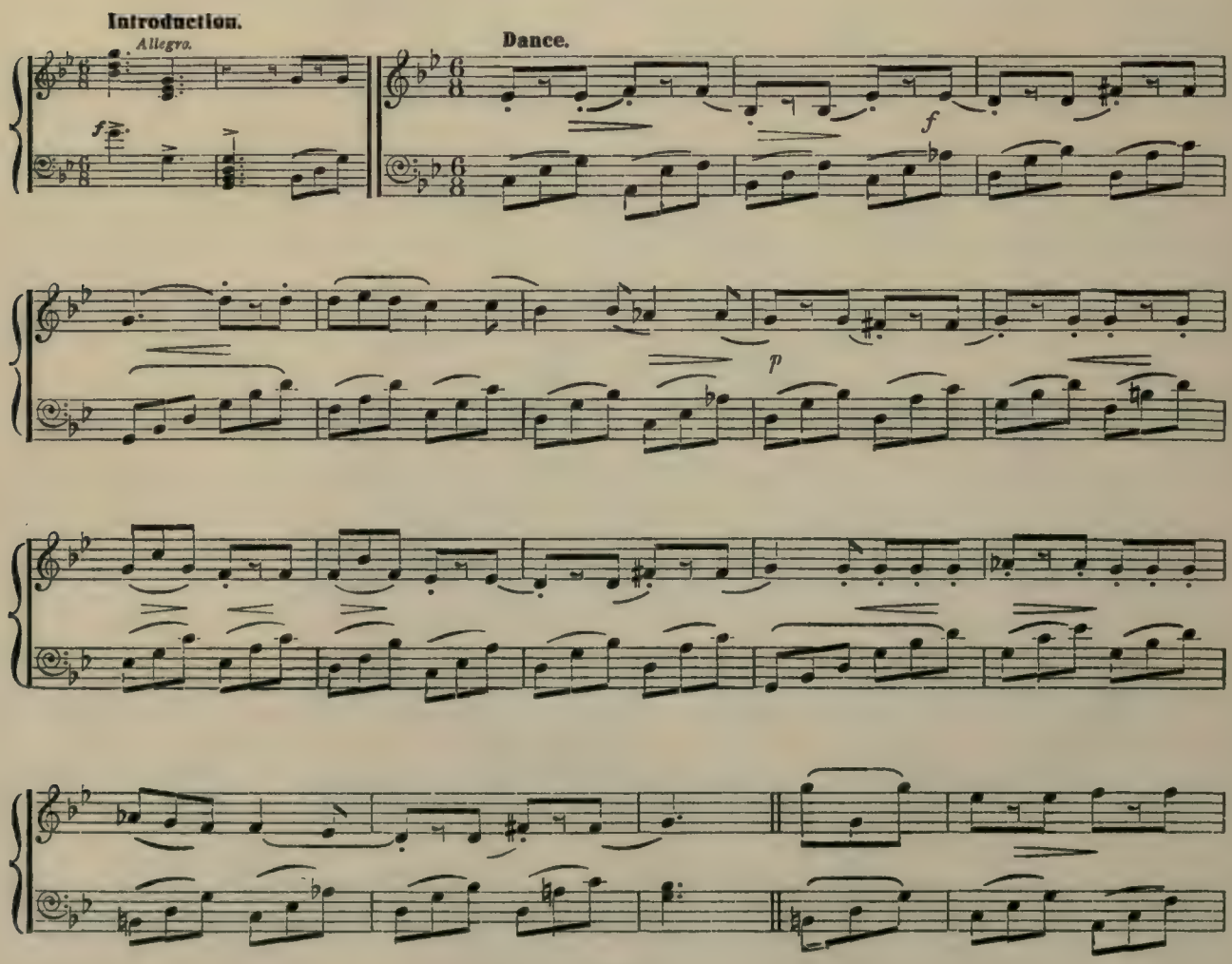
The Tarantella has attained to national fame, and has spread over all Italy, and is certainly the dance most frequently in use, particularly in the South.

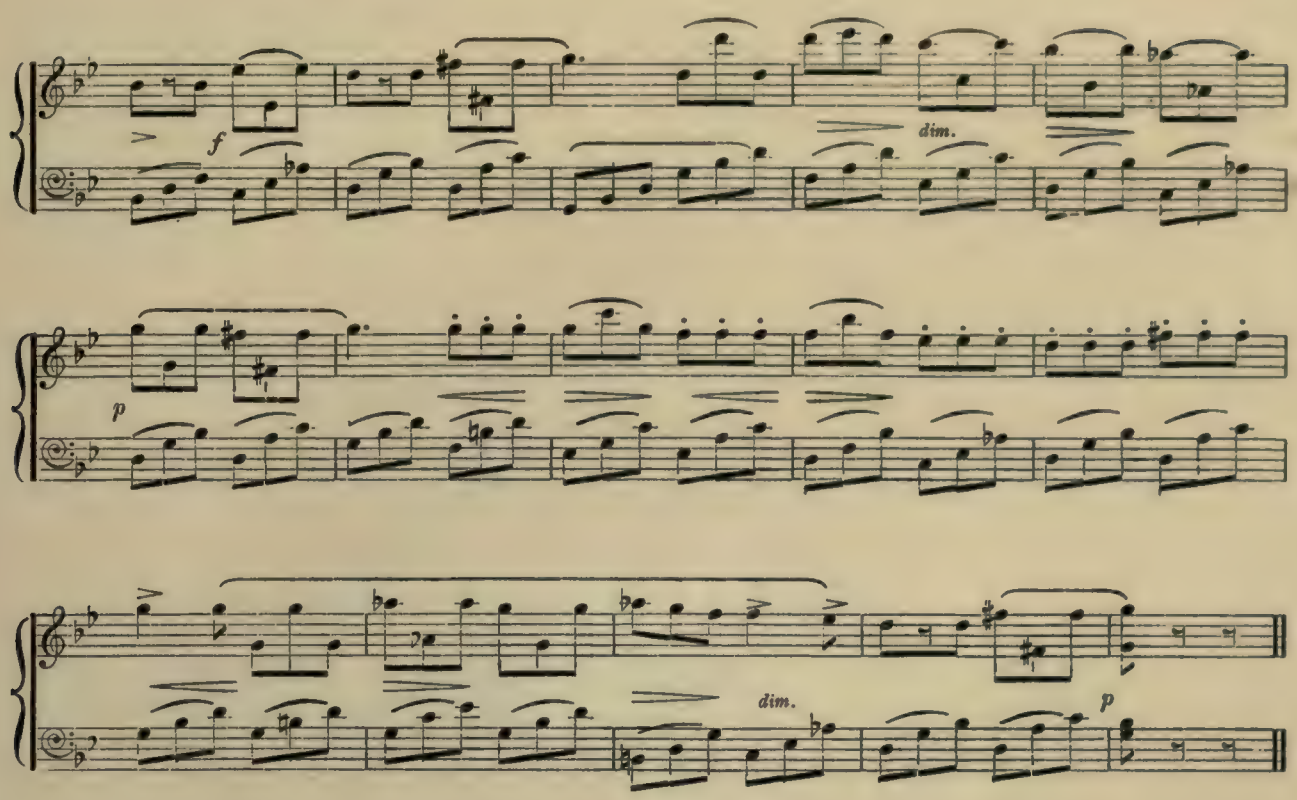
The name "Tarantella" is supposed to have been derived from the Tarantula, a venomous spider of Apulia.

NEAPOLITAN-TARANTELLA.

BOYS—*Red knee breeches, full white shirt, red tie, blue stockings, drawn high above knees, red Jersey cap.*

GIRLS—*White skirt with bands of coloured ribbon, white blouse, velvet bodice, red apron, coloured handkerchief on head.*





I. Step H. Once to right, and once to left, with light, springing steps, then glide right foot forward, and hop on it four times, turning round to right (4 bars.)

This 4 times, beginning with right foot, using right and left foot alternately, moving in a circle. 16 *bars*

❀ ❀ ❀

II. Glide to right with right foot, and hop on it, bringing left foot raised to 2nd position. 1 *bar*

Bring left foot behind right and step on it (1 beat), then spring on right foot with left raised in front (1 beat). 1 *bar*

Repeat to left. 2 *bars*

This 4 times to right and left alternately.

❀ ❀ ❀

III. (3) Face left, and point right foot (4th position), hopping 4 times on left foot. 2 *bars*

Point left foot, hopping four times on right foot. 2 *bars*

Point right foot, hopping twice on left foot. 1 *bar*

Point left foot, hopping twice on right foot. 1 *bar*

Hop on left foot, turning very swiftly to left (once and a half round); point right to finish. 2 *bars*

Repeat (3). 8 *bars*

11.—SPAIN.

* * *

Spanish Castanet Dance.

In Spain the children dance before they can speak, and there, as in no other country, is it realised that the art of dancing must be learnt very young.

The Spanish dances have been carried over seas, and are met with in America and other countries.

The handkerchief, as in many other dances, plays a prominent part, and the whole dance is full of pantomimic gesture.

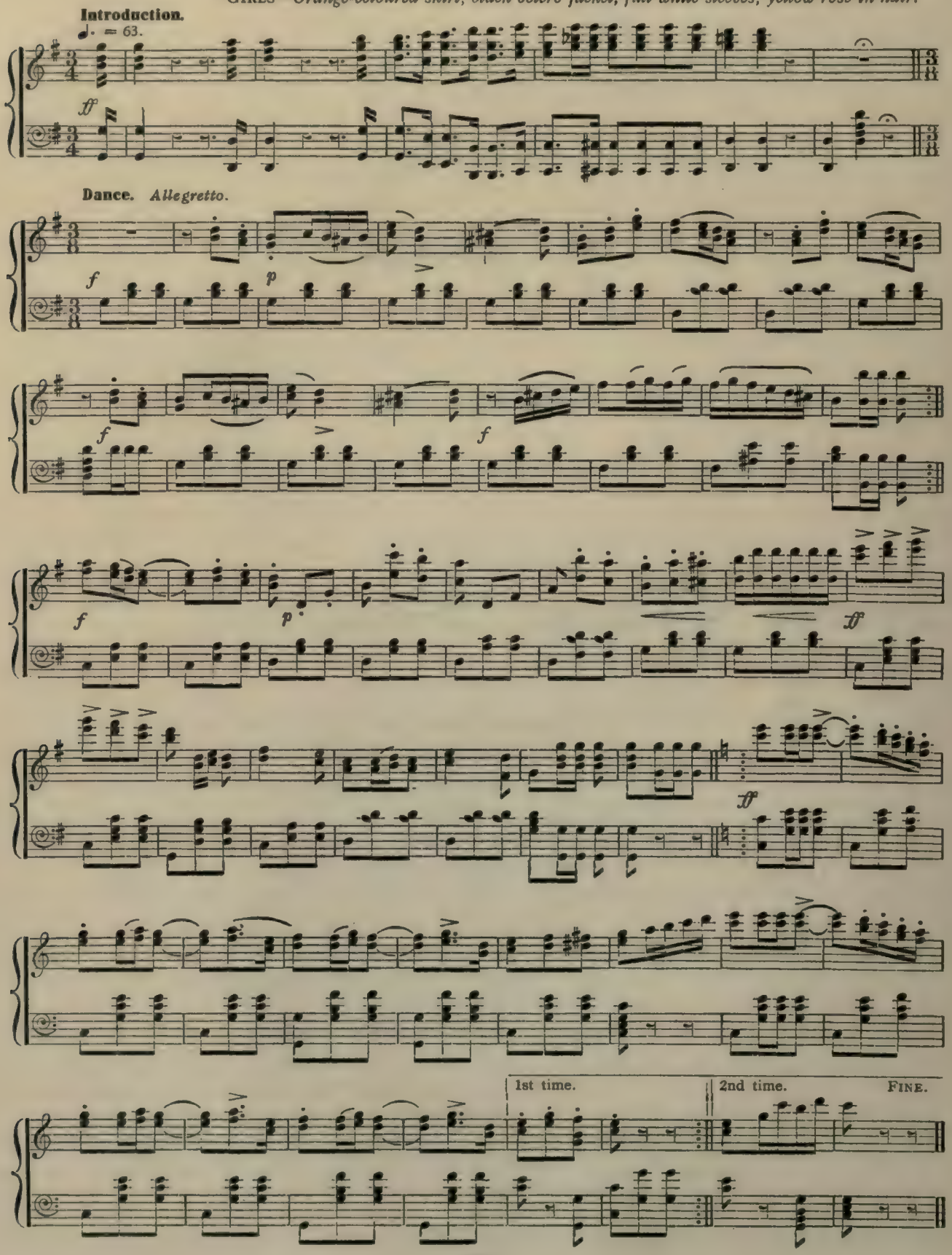
Although the dance is performed by couples, any number can take an active and personal interest in the dance, for the movements and gestures are all freely imitated by the immediate audience, who clink spurs, thump table, clap hands, wave handkerchiefs, hop round on one leg, and twirl their neighbour as partner throughout.

The castanets play a great part in this dance, as do also the handkerchief and fan.

Cervantes summed up the dances of the Spanish people as "the bounding of the soul, the bursting of laughter, the restlessness of the body, the quicksilver of the five senses." Yet there is always a certain dignity about a Spanish dance, no matter how brisk the measure—it never tires, but seems to rest the performer and spectator alike.

SPANISH DANCE.

BOYS—*Black velvet bolero jacket, soft white shirt, toreador hat, purple knee breeches.*
GIRLS—*Orange-coloured skirt, black bolero jacket, full white sleeves, yellow rose in hair.*

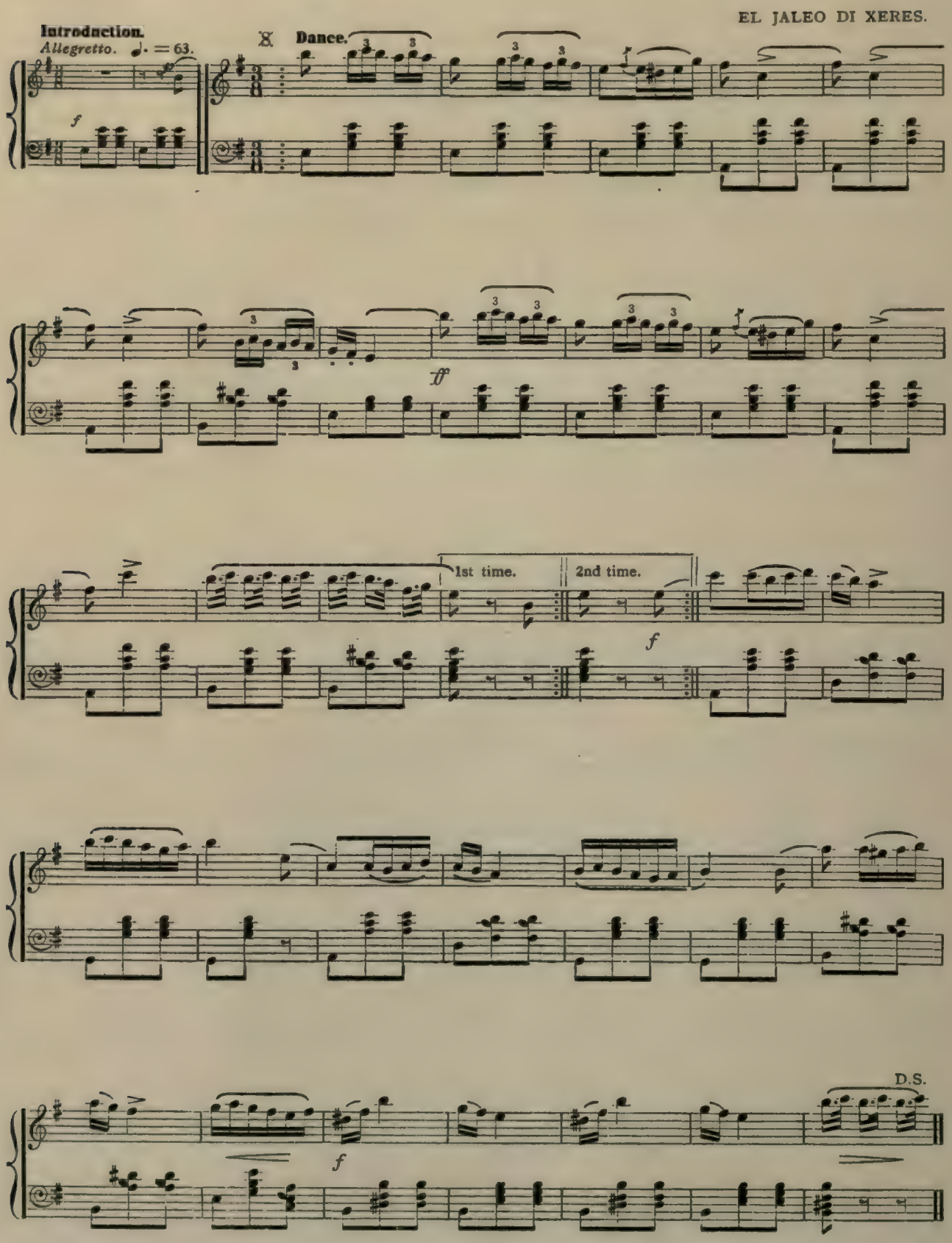


(For couples, Boy and Girl.)

I.	Step C.	(*a*) Three times moving forward, beginning with outside feet.		3 *bars*
		Step on inside feet, and spring on outside feet.		1 *bar*
		(*b*) Face partner, step back with inside feet, and bring outside feet (having been well pointed) in front of inside feet (5th position) (1 bar).		
		Repeat (*b*) moving back, raising outside foot on the 4th bar, ready to		4 *bars*
		Repeat (*a*) and (*b*).		8 *bars*
		❀ ❀ ❀		
II.	Step E.	(2) Once facing partner (not taking hands).		2 *bars*
		Spring on right and left foot turning to right, changing places.	3 *beats*	1 *bar*
		Bring right foot behind left.	1 *beat*	
		Left foot pointing	2 *beats*	1 *bar*
		Repeat back to places.		4 *bars*
		Repeat (2).		8 *bars*
		❀ ❀ ❀		
III.		(*c*) Step to right with right foot (still facing partner).	2 *beats*	
		Bring left foot in front (5th position)	1 *beat*	1 *bar*
		Repeat (*c*)		1 *bar*
		(*d*) Whole turn to right, springing on right foot.	2 *beats*	
		Then spring on left foot.	1 *beat*	1 *bar*
		Bring right foot behind left (5th position), with a stamp.		1 *bar*
		Repeat (*d*) to left.		4 *bars*
		❀ ❀ ❀		
IV.		(4) Girl now kneels on left knee, waving arms in a circle over head.		
	Step H.	For boy, eight times round partner.		8 *bars*
		Repeat (4), boy kneeling, the girl dancing round him.		8 *bars*
		❀ ❀ ❀		
V.	Step E.	(5) Once facing front, beginning with outside foot.		2 *bars*
		Step forward on outside foot (hopping on 3rd beat) of 1st bar, raise and point inside foot, bringing it to 4th position in front.		2 *bars*
		Repeat, beginning with inside foot.		4 *bars*
		Repeat (5).		8 *bars*
		❀ ❀ ❀		
VI.		(6) Step forward and hop on 3rd beat with outside foot.		1 *bar*
		Repeat back with inside foot (outside foot well raised in front).		1 *bar*
		Swing outside foot round in a semi-circle, step back with it, and bring inside foot in front (5th position) on the 3rd beat.		1 *bar*
		Step back again on outside foot, pointing inside foot to 4th position.		1 *bar*
		Repeat (6), beginning with inside foot.		4 *bars*
		Repeat (6).		8 *bars*
		Repeat Fig. 1, kneeling on inside knee to finish, bending towards each other.		16 *bars*

SPANISH WALTZ (Cachucha).

EL JALEO DI XERES.



I.	Couples stand round the room, the boy taking the girl's left hand in his right.	
	(1) Step forward with outside foot, and hop on it (inside foot raised).	1 *bar*
	Repeat, beginning with inside foot.	1 *bar*
	(*a*) Step on outside foot (facing each other), and draw the inside foot up to it.	1 *bar*
	Repeat (*a*) pointing outside feet to finish.	1 *bar*
	Repeat (1) back to starting point.	4 *bars*

* * *

II.	Waltz round the room.	8 *bars*

* * *

III.	(3) Face partner, disengaging hands.	
Step E.	Beginning with right foot.	2 *bars*
	Waltz (arms rounded above head), changing places, the girl passing in front.	2 *bars*
	Repeat (3) back to places, this time the boy passing in front.	4 *bars*

12.—HOLLAND.

Matelot.

Dutch painters have left us many legacies of the dances in Holland. The Egg Dance is fully described in Part II, page 26.

Dutch people wisely danced when other European nations were wrangling and fighting, or struggling for commercial position, and the dance detailed below is a typical one and a general favourite.

DUTCH SEA DANCE OR HORNPIPE.

BOYS—*Coloured shirt, very full trousers pulled up almost to shoulders, high fur cap.*

GIRLS—*Bright coloured skirt, white blouse, white apron, Dutch cap of white muslin, coral necklace.*

Introduction.

Con spirito. ♩ = 100.

f

Dance.

mf *mf*

cres. *sf* *sf* *sf* *cres.* *sf*

5634

This arrangement by Alfred Moffat is taken from "Characteristic Songs and Dances of all Nations," by permission of Messrs. Bayley & Ferguson.

I.	(1) Stamp on left foot.	1 *beat*
	Knock right heel on the ground behind left foot.	1 *beat*
	Raise right foot (toes turned up) with characteristic arm movement as in "break." (See illustration.)	2 *beats*
	This is done to left and right alternately five times.	5 *bars*
	Repeat (1) four times, moving round to right.	4 *bars*
	"Break" as follows	
	Jump once (heels together), step on left foot, and knock right heel on the ground with characteristic arm movement. (See illustration.)	1 *bar*
	❋ ❋ ❋	
II.	(2) Glide forward with right foot, and hop on it, raising left foot in front, arms held out at either side.	1 *bar*
	Bring left foot across right, and pirouette to right (arms folded.)	1 *bar*
	March back to original place (stamping), bending slightly forward, arms held out to right, and looking back at audience over left shoulder. (See illustration.)	2 *bars*
	Repeat (2).	4 *bars*
	❋ ❋ ❋	
III.	(3) Waltz in a circle, bringing right hand down towards the ground when stepping forward with right foot, and throwing arms out when stepping back with left foot.	6 *bars*
	"Break" as follows—	
	Jump twice, step on left foot, and knock right heel on the ground.	2 *bars*
	❋ ❋ ❋	
IV.	(4) Four walking steps round the room (stamping), bending forward, arms held out at either side.	1 *bar*
	Continue walking round the room (four steps), this time bending back, with arms folded.	1 *bar*
	Repeat (4).	2 *bars*
	"Break" as follows—	
	Jump once, step on left foot, and knock right heel on the ground.	1 *bar*
	Repeat (4), getting back to original places.	5 *bars*
	❋ ❋ ❋	
V.	(5) Face right, feet slightly apart, and roll from side to side in a sleepy fashion.	4 *bars*
Step H.	As quickly as possible, beginning with left foot, and performed in a lively manner, facing front.	2 *bars*
	Spring round to left on left and right foot alternately.	1 *bar*
	Knock right heel on the ground to finish.	1 *bar*
	Repeat (5).	8 *bars*

13.—JAPAN.

The Japanese Fan Dance of the Maikos.

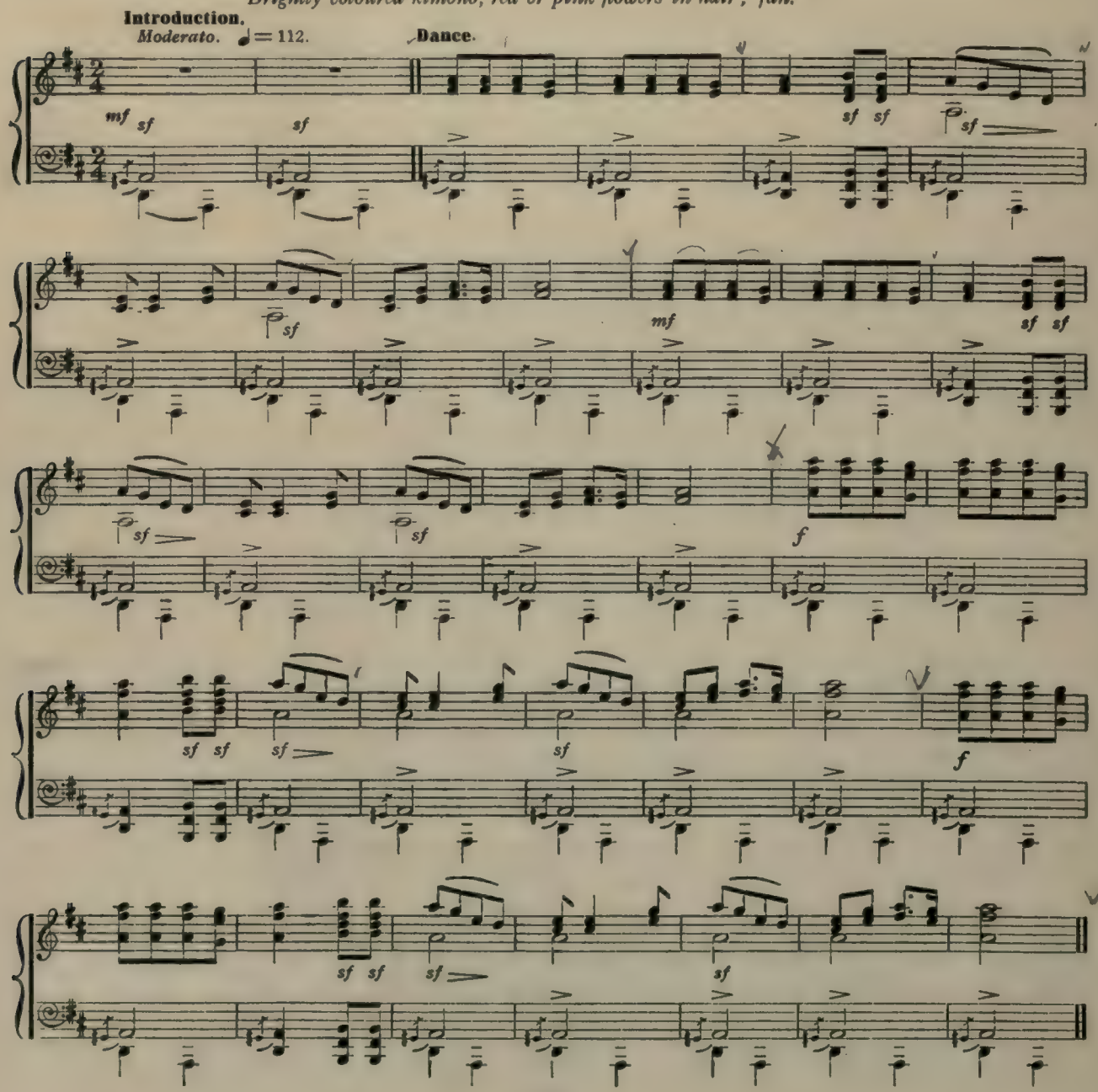
Clad in gorgeous garments, these Maikos move slowly, and always gracefully and artistically, with great muscle and facial play and gesture, through the various movements.

The Fan Dance detailed below is one of the many favourite dances, and has been included in this collection by special request.

The simplicity of the costume, and the great popularity of anything Japanese, makes such a dance as this, with its ease and effective arrangement, a great help when the compilation of a festival programme is under discussion.

JAPANESE FAN DANCE.

Brightly coloured kimono, red or pink flowers in hair; fan.



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This arrangement by Alfred Moffat is taken from "Characteristic Songs and Dances of all Nations," by permission of Messrs. Bayley & Ferguson.

(For one or more performers.)

I.

(1) Run forward with very small steps, left hand raised to left shoulder, palm facing out, with fingers straight, and using the fan in the right hand. 4 *beats*

Run round to right in a very small circle, bending body slightly to the right. 4 *beats*

Repeat (1), moving round in a circle, and facing front to finish. 16 *bars*

* * *

II.

Stamp to right with right foot. 1 *beat*

Bring left heel up to right heel, and knock both heels together. 1 *beat*

Hop twice on right foot, left foot slightly raised, with toe turned up, bending slightly to left ; 2 *beats*

This is done to right and left alternately, 4 times. 8 *bars*

* * *

III.

Glide forward with right foot and hop on it while bringing the fan round in a small circle. 2 *beats*

Then quick little running steps. 2 *beats.*

This is done four times, moving round in a circle, and facing front to finish. 8 *bars*

* * *

IV.

Place the fan, held in both hands, behind the head.

(4) Turn round to right in a small circle by jumping twice with the right foot in front (3rd position), bending to right (2 beats), then jumping twice with the left foot in front, bending to left ; repeat (4) to complete circle. 8 *bars*

Repeat (4), turning round to left. 8 *bars*

* * *

V.

(5) Stand on right foot, and tap left toe on the ground in 2nd position seven times (7 beats), while bending body gradually and as low as possible to right, then rise very sharply on the 8th beat.

Repeat (5), standing on left foot and bending to left. 4 *bars*

* * *

Jump away with long jumps (heels together), fan held behind the back like a peacock's tail, and the head well thrown back, looking towards the audience. (See illustration.)

14.—GREECE.

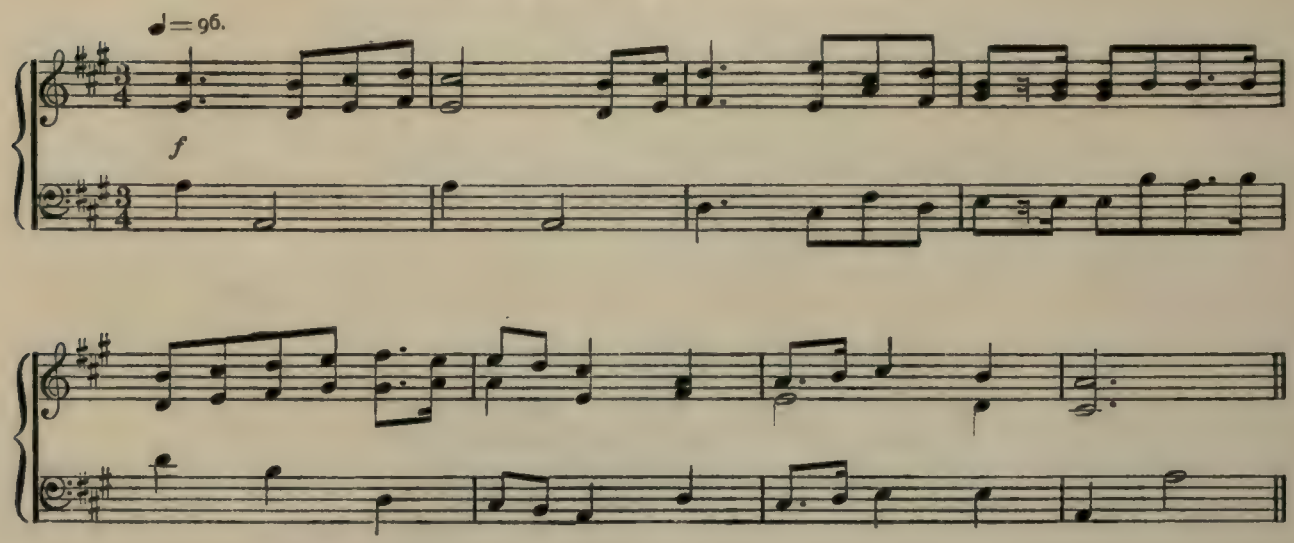
Greek Cymbal Dance.

The Greek dances may be divided and sub-divided *ad infinitum.*

In Part I of the "Guild of Play Book" a specimen was given of the spheristic, *i.e.*, rhythmical movements accompanying ball-throwing, and a Garland Dance, and appended below is a Cymbal Dance, typical in its graceful attitudes and movements of the dancing of the Greeks, which seemed to express every emotion and perfection of imitation, as well as initiative.

GREEK CYMBAL DANCE.

GIRLS—*White classical dress, silver girdle, silver fillet on head.*
BOYS—*Short white tunic, gold belt, gold circlet on head.*



I.	(1) * Step obliquely to right with right foot, clashing cymbals above the head.	
	Bring left foot up to right (1st position), and rise on toes.	1 *bar*
Step H.	Once beginning with right foot, bringing left hand down in front of waist, bending to left, right hand over head.	1 *bar*
	Repeat * to left, beginning with left foot.	2 *bars*
Step E.	Once facing front, and bringing cymbals above the head.	2 *bars*
	Pirouette to right (moving back), with left arm extended to left and right arm across the chest.	1 *bar*
	Point right foot (4th position), with left hand raised above head, and right hand brought in front of the waist.	1 *bar*
	Repeat (1).	8 *bars*

II.	Step C.	(2) * Once to right, beginning with right foot.	1 *bar*
		Bring left foot in front of right (5th position), then rise on toes (both feet), clashing cymbals above the head.	1 *bar*
		Repeat * to left, beginning with left foot.	2 *bars*
	Step H.	Four times, turning round in a circle to right, waving arms left and right alternately.	4 *bars*
		Repeat (2).	8 *bars*

* * *

III.	Step C.	Eight times, moving round in a circle (bringing left and right hand in front of waist line alternately), and face front to finish.	8 *bars*
		* Glide to right with right foot and curtsey (extending arms to side).	2 *bars*
		Point left foot and bend slowly over to left, with right arm raised above the head, and left arm brought in front of waist.	2 *bars*
		Repeat * to left, beginning with left foot.	4 *bars*
		Repeat I, but instead of bending to the right to finish, bend to left, with right foot pointed to side (2nd position), right arms raised above head, and left arm brought in front of waist. (See illustration.)	16 *bars*

15.—RUSSIA.

Russian Harvest Tune.

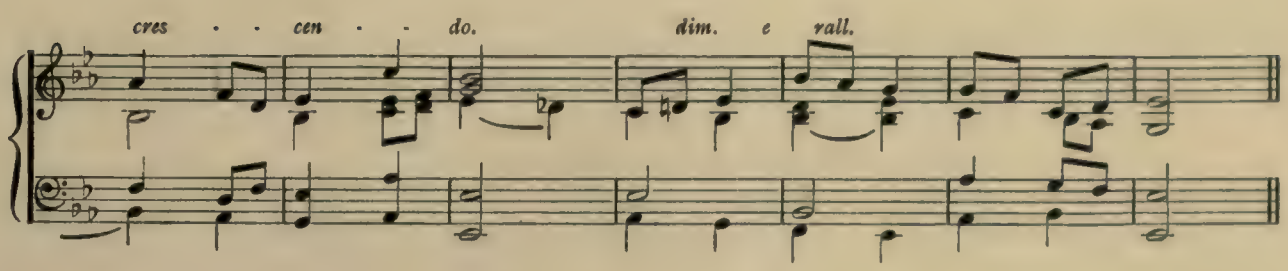
mp Moderately slow and smoothly.

mp

cres.

mf

mf



Russian Dance.

The Russian dances are legion.

Of them all, perhaps, the Gipsy Dances are the most exciting.

The Romalis, which is the dance Tiberius himself may have seen, is the most famous of this group.

It includes a great deal of hand-clapping, and is danced to an old Eastern tune of a very melancholy nature, with odd, weird breaks and startling pauses.

The Basque Dances are full of extraordinarily clever feats of capering and dancing.

The dance detailed below is adapted from reliable sources, and has proved exceptionally interesting to young children, and involving good movements of the body, as it does, should prove very useful and popular.

Russian dances, just now so popular in this country, are most interesting to all interested in folk dances. They seem to represent the letting loose from resented bondage a once free and powerful spirit.

If the music is strengthened by violins, the defiance and tears and heart-touching tenderness of the Russian music can be better understood.

It is doubtful whether anyone but Russians themselves could ever actually reproduce these dances, for they are essentially dances of the heart, representing the innermost national feeling; but anyone seeing such dances performed, even as a class lesson, must be struck with the note of deep reality touched by them.

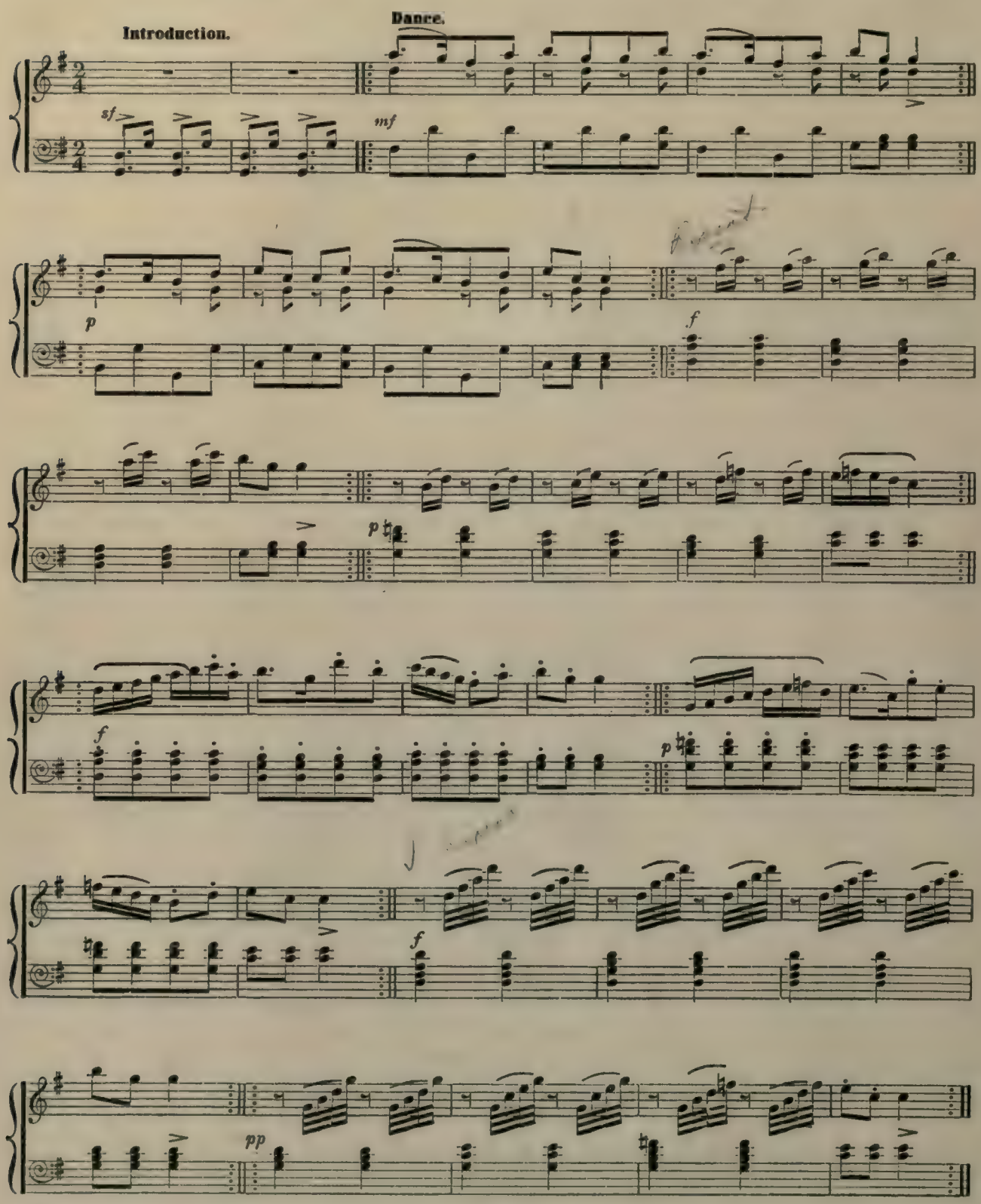
They prove, even more clearly than other dances, that folk dancing is not meant to entertain and amuse people only, nor is it intended to satisfy the tastes of those who crave for novelty; it is a real outlet on the part of people of national affection and feeling, and belongs to the nation, and can never in any sense become a rival to other dances.

For the charming adaptation of a Russian dance as given below, the Guild of Play is indebted to Miss Olga Hentschel, whose interest in the Bermondsey children has thus been practically shown and greatly appreciated.

COSSACK DANCE (Russian).

BOYS—*Full trousers tucked into high boots, b ight blue coat.*

GIRLS—*Bright green skirt, flowered apron, short scarlet bodice, full white sleeves, white cap.*



I. (Couples cross hands, right hand over and left hand underneath.)

(1) Glide obliquely to right with right foot (1 beat), and hop on it (1 beat). This is done with right and left foot alternately 8 times, moving round in a circle, the girl passing to left in front of boy on the last bar. 8 *bars*

Rep t (1). The boy slightly behind girl; both hands well raised. 8 *bars*

II. Take inside hands. Raise right foot to side.

Step on right foot bringing it across left (1 beat), knees slightly bent; extend left foot to side (1 beat). 2 *beats*

This is done with right and left foot alternately, still moving round in a circle. 8 *bars*

III. (Disengage inside hands, raise both hands to shoulders, palm facing out, and elbows down.)

Run round in a circle, stepping to every beat of the music, with knees well raised, and face front to finish. 8 *bars*

IV. The girl kneels and claps her hands, the boy with his hands still raised dances round her in the following manner :—

Spring on right foot, bringing left foot across in front, slightly raised and very much turned out, bending body a little to left.

This is done with right and left foot alternately to every beat of the music. 8 *bars*

The boy now kneels while the girl dances Step B round him. 8 *bars*

V. (5) * Stamp towards each on inside feet, raising inside arms with clenched fist. 1 *beat*

Bring outside feet behind inside feet, lowering inside arms. 1 *beat* 1 *bar*

Repeat *. 1 *bar*

Stamp on outside feet, and raise inside feet (knee bent).

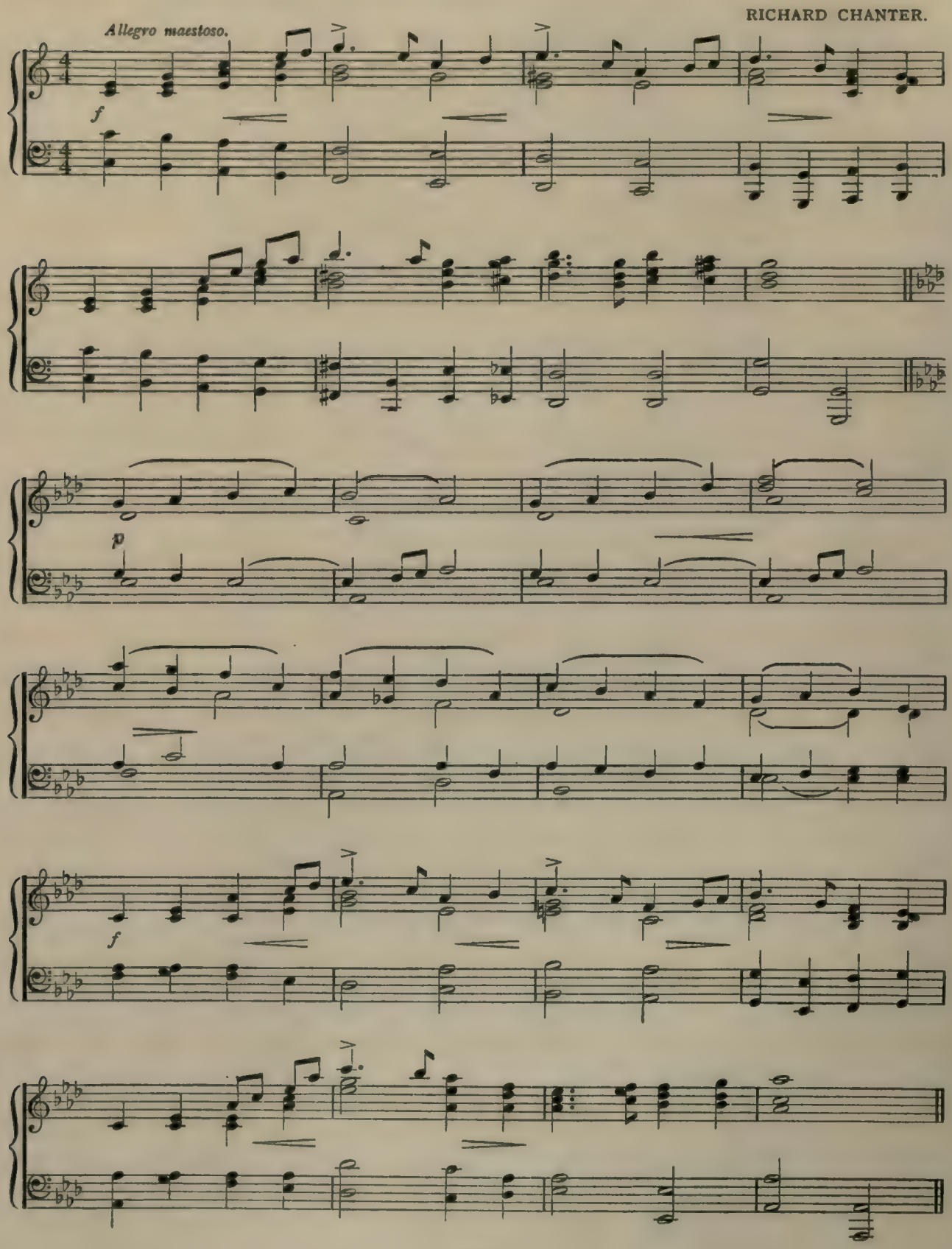
Turn round (away from each other), hopping three times. 2 *bars*

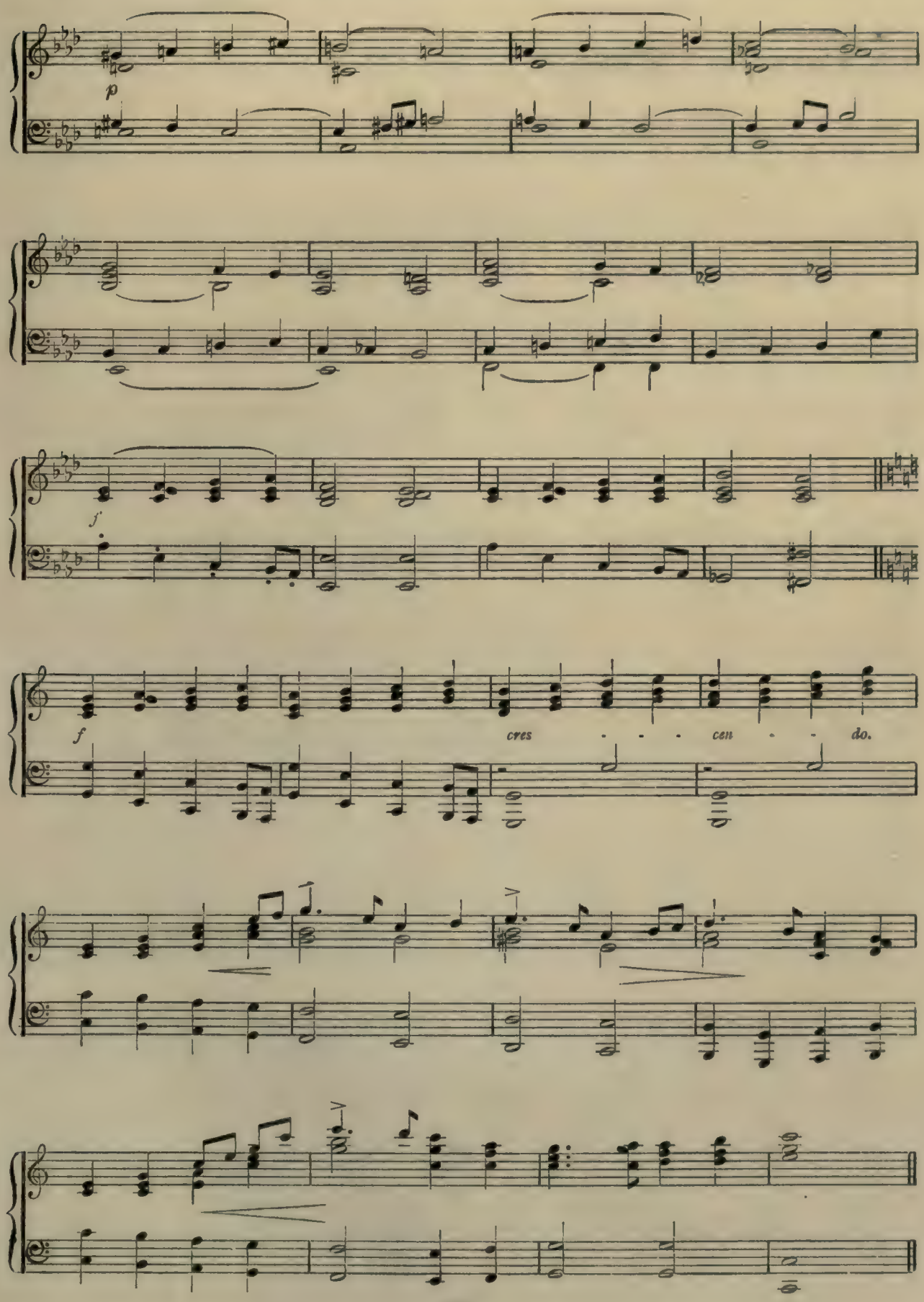
Repeat (5). 4 *bars*

Run away side by side to finish, hands raised to shoulders, palms facing out, as in Fig. III. 8 *bars*

Processional March.

RICHARD CHANTER.




p
f
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Children's Song.

(By permission of the Author and the Right Hon. the Earl of Meath, K.P., P.C.)

RUDYARD KIPLING. RICHARD CHANTER.

Maestoso e legato. ♩ = 96.

f 1. Land of our Birth, we pledge to thee Our love and toil in the years to be;
2. Fa - ther in heaven who lov - est all, Oh help Thy chil - dren when they call;

f

When we are grown and take our place, As men and wo - men with our race.
That they may build from age to age An un - de - fil - ed her - it - age.

3 Teach us to bear the yoke in youth,
With steadfastness and careful truth;
That, in our time, Thy grace may give
The truth whereby the nations live.

4 Teach us to rule ourselves alway,
Controlled and cleanly night and day:
That we may bring, if need arise,
No maimed or worthless sacrifice.

5 Teach us to look, in all our ends,
On Thee for judge, and not our friends;
That we with Thee may walk uncowed
By fear or favour of the crowd.

6 Teach us the strength that cannot seek,
By deed or thought, to hurt the weak;
That, under Thee, we may possess
Man's strength to comfort man's distress.

7 Teach us delight in simple things,
And mirth that has no bitter springs;
Forgiveness free of evil done,
And love to all men 'neath the sun!

8 Land of our birth, our faith, our pride,
For whose dear sake our fathers died;
O Motherland, we pledge to thee
Head, heart, and hand through the years to be.

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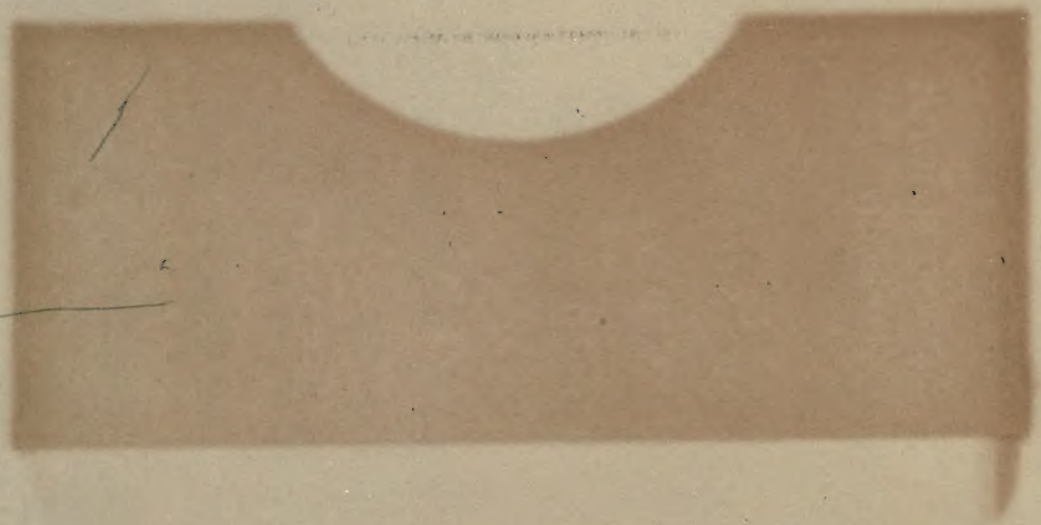

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